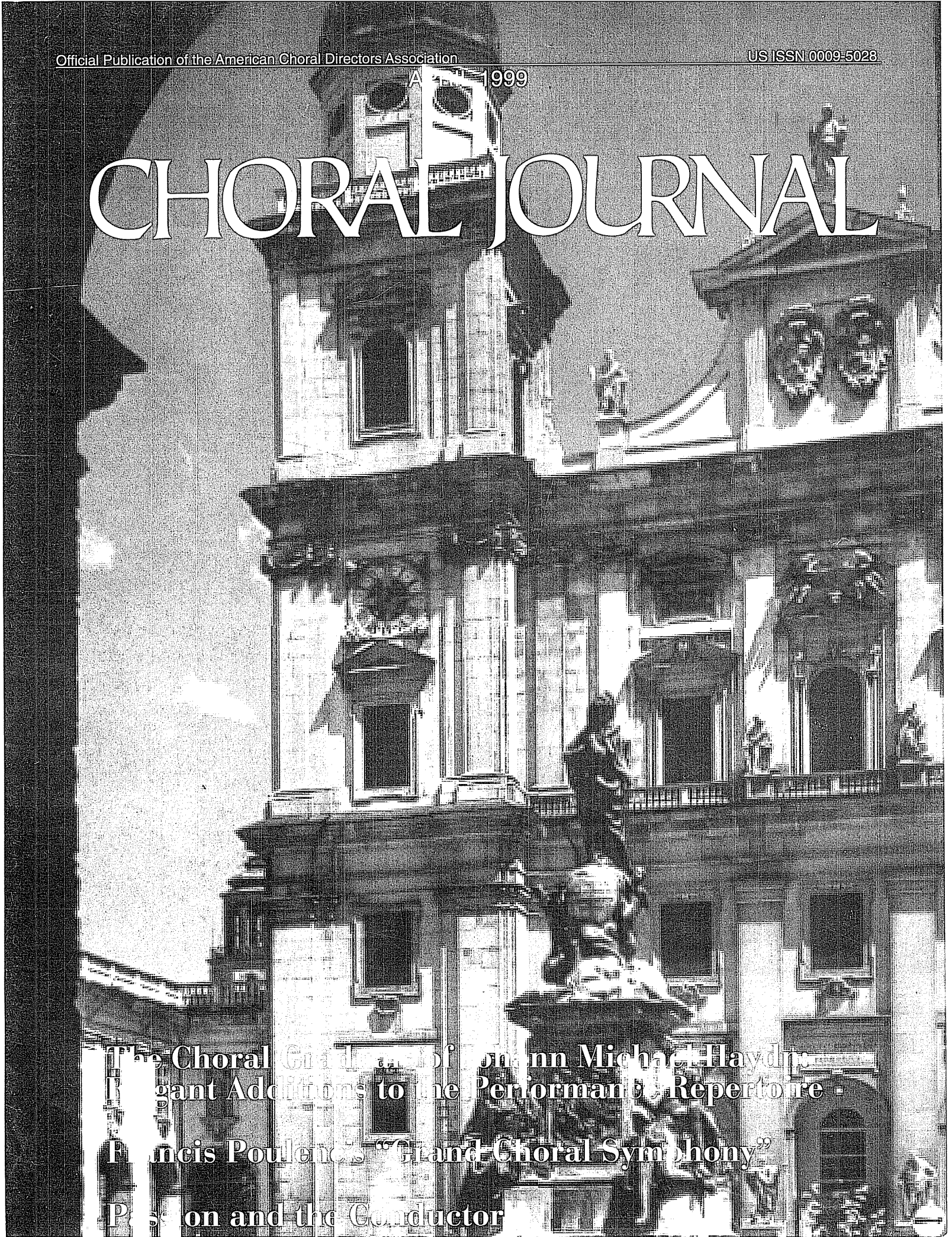
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CHORAL JOURNAL



The Choral Chants of Johann Michael Haydn

Elegant Additions to the Performance Repertoire

Francis Poulenc's Gloria and Choral Symphony

Passion and the Conductor

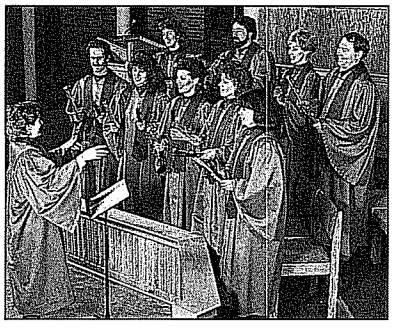
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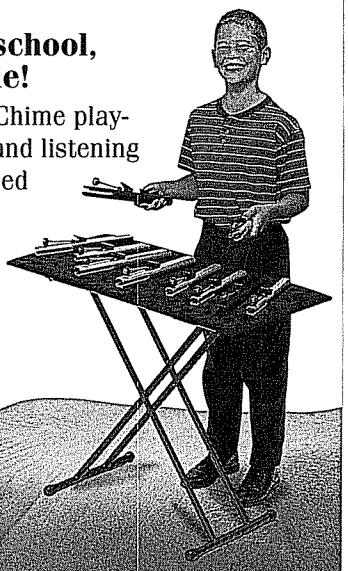
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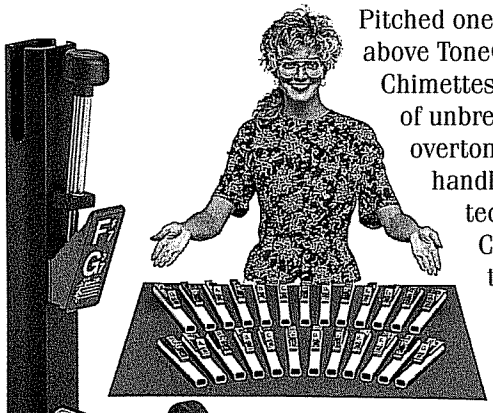
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APRIL 1999

CHORAL JOURNAL

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FROM THE EXECUTIVE DIRECTOR

National Convention a Great Success

TREMENDOUS! RECORD-BREAKING! The list of superlatives describing the ACDA National Convention in Chicago goes on and on. Never in the history of ACDA national conventions have so many people attended. There were 5,730 ACDA members registered for the 1999 National Convention.

From the opening concert at 2:00 P.M. on Wednesday to the convention-closing honor choir concert on Saturday evening, attendees were treated to a diverse array of interest sessions, reading sessions, exhibits, and great music from many eras and genres, performed by superb choirs. Everyone who came to Chicago left educated, entertained, and enthusiastic about the future of choral music.

An undertaking as huge as an ACDA national convention does not just happen. It takes more than two years of careful planning and nurturing by the national convention committee. This year's committee outdid itself. Congratulations to each person who served on the 1999 ACDA National Convention Committee: Milburn Price, Convention Chair; James Hudson, Assistant Convention Chair; William Mayclin, Program Chair; the ACDA national office staff, Registration; Dale Cole, Program Advertising and Exhibit Chair; Robert Snyder, Local Arrangements Chair; Bill Cormack, On-Site Exhibits Chair; Jeffrey Poland, Coordinator, International Choirs; Beth Brown Shugart, Hospitality Chair; James A. Bohart, Reading Sessions Chair; Perry White, Publicity Chair; John Haberlen, Final Auditions Chair; Scott Anderson, Honor Choirs Coordinator; Tom Smith, Orchestra Hall Site Chair; Randi Von Ellefson, Medina Temple Site Chair; Mitzi Groom, Hyatt Regency Site Chair; Tom Jones, Honor Boychoir Chair; Monica Hubbard, Women's Honor Choir Chair; and Janice Bradshaw, High School Honor Choir Chair. Of course, each of these devoted men and women had others working with them, all performing their responsibilities in a highly professional way. The next time you have opportunity to talk to or write to any of these committee members, let them know what a great job they did.

Chicago is history—now it's on to San Antonio in 2001.

Gene Brooks

STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 20,000. Annual dues (includes subscription to the *Choral Journal*): Active $55, Industry $100, Institutional $75, Retired $25, and Student $20. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. $25; Canada $35; Foreign Surface $38; Foreign Air $75. Single Copy $3; Back Issues $4.

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ACDA supports and endorses the goals and purposes of CHORUS AMERICA
in promoting the excellence of choral music throughout the world.

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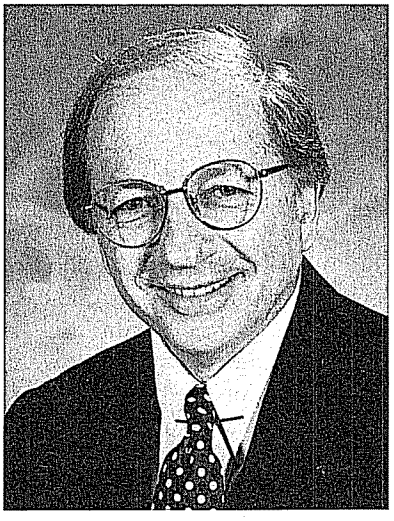
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FROM THE PRESIDENT

That Toddlin' Town

CHICAGO, CHICAGO, that toddling town . . . bet your bottom dollar you "lost" your blues in Chicago.[1] The words of this song rang true as the sights and sounds of ACDA's 1999 National Convention swept through downtown Chicago. What an experience! The Brahms *Requiem,* presented by one of the world's great orchestras and choruses, outstanding choir performances, enticing interest sessions, new music reading sessions, an inspiring music and worship experience, a wonderful closing session with the three honor choirs, and a scintillating international choir presentation that touched the hearts and souls of those who were present—combined to provide a convention experience that will be remembered for years to come. We left with impressions of a great city, wonderful restaurants, and cordial, hospitable people. Thank you, Chicago!



Obviously, none of this would have been possible without the untiring effort of Milburn Price, Convention Chair, his convention committee, Gene Brooks, ACDA Executive Director, and the outstanding support of the ACDA National Office staff. Following are the committees with chairpersons and coordinators:

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Program Assistant	Brandon Carnes	**Women's Honor Choir Site**	Beth Holmes

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Student Assistants: DePaul University, Wheaton College, and the University of Illinois—Chicago

We come to the end of this century having experienced a record attendance at a national convention and a record membership in our association of over 20,000 members. We are grateful for our history and the legacy that is ours. We relish the present and hope we are ready to identify and accept the challenges the future brings. We *must* place ourselves on the cutting edge of today's technology and tomorrow's technological development. We *must* continue our commitment to establish and expand the bridge between different countries and cultures to bring the best in choral music to all people of the world. We *must* assure that our voice will be heard in every state and national legislature, every town hall, and every school's governing body, insisting that the choral arts be given a rightful place as fundamental to the wellbeing of any society. We *must* continue to demand and expect from our own membership the very best in choral literature and choral performance standards. After all, this is what brought us to where we are today.[2] *(Continued on p. 71.)*

FROM THE EDITOR

Convention Session

THE RESPONSE TO the session, "Performing on Paper . . . Writing for the *Choral Journal*," was beyond expectations. Attendance exceeded 150 members, all who (of course) promised to write an article. We express our thanks for the fine presentations by panelists, Richard Bloesch, Nina Gilbert, Lawrence Schenbeck, John Silantien, and Stephen Town. They gave us much helpful information in a short period of time and in an interesting manner. If you were present and did not receive a handout but would like one, please contact me by email or phone, and I will gladly send you a copy.

This Month

Johann Michael Haydn served as organist in the Salzburg Cathedral and St. Peter's Abbey for over forty years. This tenure is unusual by any standards. During that time, he composed numerous sacred works, many of which are not known today. Haydn did not allow them to be published during his lifetime. Dale Miller gives us some current information about these works and their availability in "The Choral Graduals of Johann Michael Haydn."

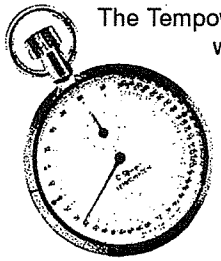
1999 is the hundredth anniversary of Francis Poulenc's birth. It is also the fortieth anniversary of the completion of the *Gloria.* Lee Barrow in his article, "Francis Poulenc's 'Grand Choral Symphony,'" writes about the circumstances surrounding the composition of *Gloria* and about discrepancies among all the original scores. If you are planning a performance of this work, you will find this helpful.

The "Hallelujah" column is unusual this month. It is an extensive bibliography of materials on staff relationships. Timothy Sharp and Mark Acker provide us with a compendium of vital resources.

This month marks the debut of our new Choral Reviews Editor, Richard Nance. You will find some excellent reviews of works by composers from the Northwest. Our congratulations to Richard for an interesting, well-prepared first column.

Wesley Coffman

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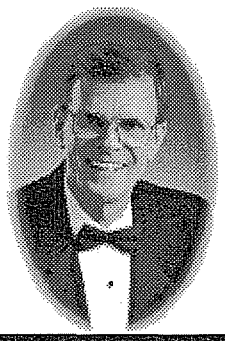
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The Choral Graduals of Johann Michael Haydn: Elegant Additions to the Performance Repertoire



by Dale Miller

Johann Michael Haydn (1737–1806), younger brother of Franz Joseph Haydn and contemporary of both Leopold and Wolfgang Mozart, was court composer, concertmaster, and later cathedral organist in the Salzburg court for more than forty years. From his employment by the Prince-Archbishop Sigismund, Count Schrattenbach, in 1763 to his death in 1806, Michael Haydn composed secular works for use in the archiepiscopal court, sacred motets and Masses for worship services in the Salzburg Cathedral and St. Peter's Abbey. Although the exact number remains disputed by Michael Haydn scholars Anton Maria Klafsky, Hans Jancik, Reinhard Pauly, and Charles Sherman, it is well documented that more than one hundred of these sacred pieces were four-voice, instrumentally accompanied Graduals. Set to texts for the Proper of the day (largely from the book of Psalms), these works were commissioned by Salzburg's Prince-Archbishop Hieronymus, Count von Colloredo-Waldsee, in response to the reforms decreed by Emperor Joseph II in 1782.

Although Michael Haydn did not allow any of the choral Graduals to be published in his lifetime, several were printed in the nineteenth century by Haydn's student, Anton Diabelli, in the series *Ecclesiasticon* (1829 and 1835). A few have been published in modern performing editions, but at the time Charles Sherman and T. Donley Thomas completed Haydn's thematic catalogue in 1993, they found that fifty-four of the Graduals, almost half of these works, remained unpublished in any form.[1] Recent publications have reduced that number (see table), but there are comparatively few critical editions, published analyses, or recordings of this extensive body of sacred choral literature. Yet there is evidence that these two- to four-minute pieces, accompanied by strings, organ, and various other combinations of instruments (horns, trumpets, oboes, bassoons, trombones, timpani), were highly esteemed by Michael Haydn's contemporaries and might prove worthy additions to the contemporary choral repertoire.[2]

Dale Miller is Director of Choral Activities and Chair of the Department of Music at Arkansas State University, Jonesboro.

Works Commissioned

Much has been written regarding the reforms of Austria's Emperor Joseph II and the effect they had on the church music of the period. Because Reinhard Pauly's 1956 study of Michael Haydn's works dealt in great detail with the effect of the emperor's reforms on the ecclesiastical state in general and church music in particular, this article will address only those that dealt most directly with the creation of the instrumentally accompanied choral Graduals. Pauly reported that Joseph's laws and decrees were "aimed at diminishing the power of the Catholic Church within his empire,"[3] but quoted Kurthen's assessment of A. L. Mayer's opinion that there were three principal reasons for the Emperor's reforms of worship and its effect on the liturgy:

> its simplification, communal worship, and better understanding of the service to result in greater edification. To achieve the second and third intentions the vernacular was introduced into the liturgy. . . . The main tenor of the reform measures is stated repeatedly; all religious services should have for their main purpose the "bettering of humanity."[4]

Joseph II's reforms, designed to encourage more congregational participation by simplifying the worship service, resulted in the suppression of purely instrumental music within the service and the elevation of music in the vernacular. In Salzburg, Prince-Archbishop Hieronymus, Count von Colloredo-Waldsee, employer of the Mozarts and Michael Haydn, responded with a pastoral letter, the 111-page *Hirtenbrief,* which, among other things, called for singing hymns in the vernacular and resulted in the replacement of the "epistle sonata" for organ and orchestra with the Offertory and Gradual for choir, organ, and small instrumental ensemble.[5] Catholic music historians and Classical Period scholars have not yet discovered the specific document that commissioned the choral setting of texts of the Gradual and Offertories. Several different dates for the directive are discussed and rejected by Pauly.[6] His conclusion, based on the timing of the beginning of Michael Haydn's prolific output of instrumentally accompanied choral Graduals and Offertories (the earliest autographs are of December 1783), is that orders for replacement of the "epistle sonata" must have come to Salzburg's composers at or near the same time as the *Hirtenbrief,* written in 1782 for the twelve-hundredth anniversary of the archiepiscopate of Salzburg.

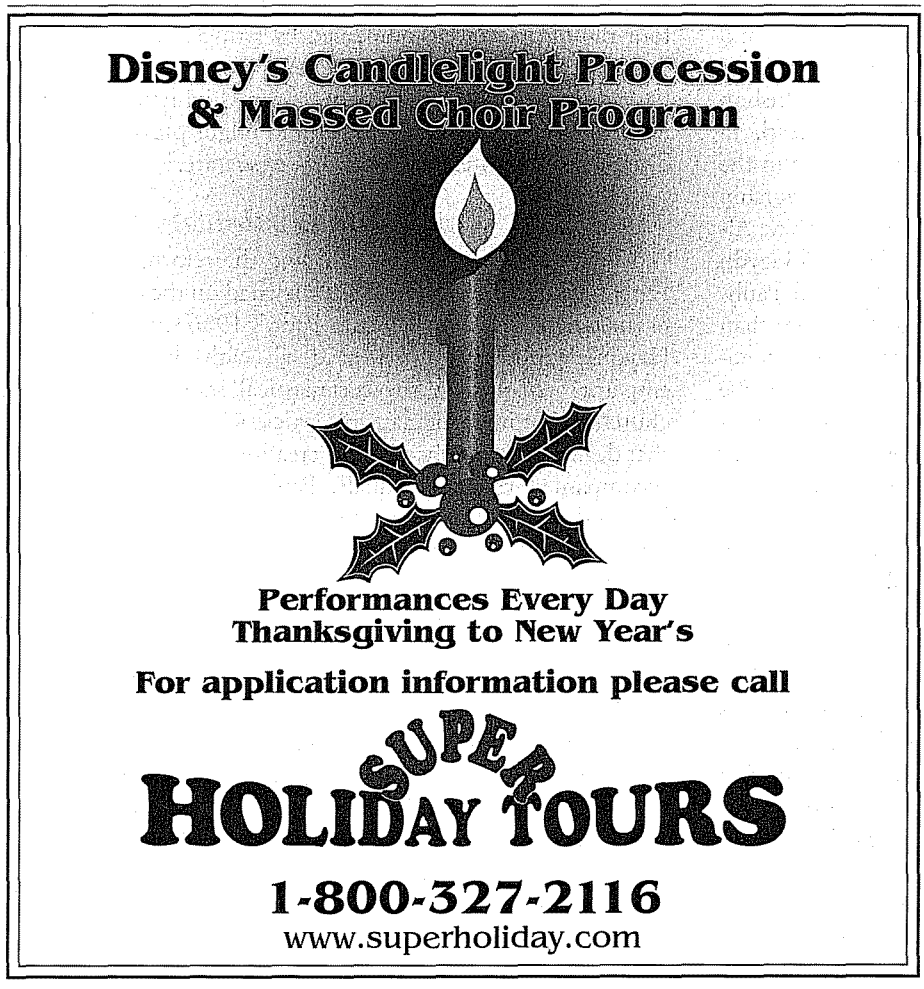
Joseph II's reforms, designed to encourage more congregational participation by simplifying the worship service, resulted in the suppression of purely instrumental music . . . and the elevation of music in the vernacular.

The use of the so-called "epistle sonata" in the worship service to replace the chanting of scripture with a purely instrumental piece was not a Classical Period innovation. However, the difference between Baroque-era church sonatas and the instrumental music employed in the later period is described by Karl Rosenthal in a 1932 article on church music in Salzburg in the eighteenth century:

> The practice of inserting a purely instrumental composition into the Mass, usually between Epistle and Gospel, became widespread. While in the early 18th century these "Epistle Sonatas" were normally written for this purpose (as, for instance, Fux's *sonate a tre*), during Joseph's time any available instrumental piece may have been inserted, movements of concertos being quite popular. . . . Leopold Mozart describes Wolfgang's performance of a violin concerto during Mass in a letter from Vienna dated August 12, 1773.[7]

The incorporation of secular works, such as the Mozart violin concerto, into the celebration of the Mass, often caused a lengthening of the worship services, something that Colloredo did not tolerate. In addition to banning purely instrumental music in the Mass, Colloredo wanted to eliminate the "miserable" instrumental and "horrible" vocal music that was often heard in the parish churches and replace it with hymns in the vernacular and singing of chant. In the *Hirtenbrief* the Archbishop supported his own objections to the "worldly, frivolous nature of instrumental music" and its use in the church service with quotations from church philosophers Chrysostomos and Jerome. Colloredo reflected:

> If church music that is proper, well appointed, and performed according to all artistic requirements merits such censure from those enlightened advocates of edifying



> public worship—what would they say then about the music in our common city and country churches? There every good thought is chased out of the heart of the common people by the miserable fiddling, and horrible howling only invites stupidity and inattention.[8]

The *Hirtenbrief* had a different effect in two of the churches of Salzburg where Michael Haydn was in service. Since the quality of musical performance in the Salzburg Cathedral and the monastery of St. Peter remained high due to the greater skill of the court and monastery musicians over those of the "common city and country churches," there was never a complete ban on instrumental music in these larger churches. Rather than eliminating instrumental music altogether, in the now-lost communication with his court composers, Prince-Archbishop Colloredo directed the words of the Offertory and Gradual to be set to choral music to supplant the "epistle sonata" that was in general use. This resulted in the creation of a body of instrumentally accompanied four-part mixed chorus works from the pen of Michael Haydn that became so popular with the clergy throughout the area they remained in the church repertory well into the nineteenth century in Austria and southern Germany. This is evidenced by the number of performance sets that were discovered in churches and monasteries throughout the area by Pauly, Sherman, and Thomas. Haydn's Graduals, highly respected in their own time and beyond, "display a vocal style that was considered appropriate for Catholic church music by the early nineteenth-century reformers."[9] Pauly further explains:

> simplicity of music for the service became an increasingly important requirement. Many sociological factors might help to explain this: the secularization of many monasteries, the decrease of musical establishments maintained by nobility, the general rise of the amateur in musical importance, as well as the intentional breaking down of the division into professional church musicians and singing congregation. Michael Haydn's Graduals turned out to be extremely popular during this period, and this is only natural since they employ a small apparatus and in general are "singable," with melodic appeal, without virtuosity or learnedness. . . . Particularly during the first half of the 19th century, this music was constantly in the repertory.[10]

Fall from Favor

Despite their late eighteenth- and early nineteenth-century popularity, the high degree of respect that the Graduals enjoyed failed to result in the widespread continuation of their performance in the worship services of the second half of the nineteenth century or into the twentieth century. The modern indifference to these works prompts the question, "What caused these Graduals to fall from favor by the middle of the nineteenth century?" The answer may lie in the reaction of musicians to the general nature of church music of the early nineteenth century. Many musicians were dismayed by the low character and quality of the music being written for use in the church service following Joseph II's reduction of musical establishments. Pauly cites Fellerer's opinion, stated in *Geschichte der katholischen Kirchenmusik,* that "during the first half of the nineteenth-century church music in Austria and southern Germany is characterized by shallowness and sentimentality."[11] An anonymous reviewer in an 1821 edition of *Allgemeine musikalische Zeitung* (*AmZ*) stated his view:

> Church music must be written in an extremely popular style. One fugue only was tolerated, as a bow to tradition, so to speak. Works must be as brief as is possible with proper use of the entire liturgical text and enough time for the action at the altar. . . . Fast movements should display all the happiness and gaiety the church and the text would possibly admit.[12]

This general dissatisfaction with the nature of instrumentally accompanied sacred music resulted in the increase of interest in "Palestrina



style" unaccompanied music for the church, as evidenced in the writings of many musicians and clergymen of the late eighteenth and early nineteenth centuries, and culminated in the founding of the *Allgemeiner Deutscher Cäcilienverein* (Society of St. Cecelia) by Franz Xavier Witt in 1869. The turn toward unaccompanied music also meant that even the well-written instrumentally accompanied pieces, such as Haydn's Graduals, were eliminated from the liturgical service in favor of works in the older style. In the eighteenth and nineteenth centuries Abbé Vogler, Herder, and Karl Proske wrote advocating a return to the renaissance polyphony of Palestrina. In the 1780s and 1790s, Herder expressed in a series of essays his opinion that church music should not become like opera. The operatic displays of virtuoso vocal technique necessary for the soloists in a work such as Wolfgang Mozart's *Great Mass in C minor,* K. 427, bring Herder and others to offer the opinion that sacred music could not be dramatic and still fulfill its true devotional function. "[Sacred music] must show calm solemnity of motion, dignity, and purity of harmonies, avoidance of extraordinary, individualistic, expressive details; it must abide by impersonal laws."[13]

Because of this growing interest in and movement toward a return to the use of unaccompanied music in the service, orchestrally accompanied works, such as Michael Haydn's Graduals, fell into disuse in all but the monastery churches by the last half of the nineteenth century. Since many of the monasteries had been secularized during the unsettled political times near the end of the eighteenth and beginning of the nineteenth centuries, the performance of church music in the Classical style was further diminished. It is not until the middle of the twentieth century that the works of Michael Haydn begin to resurface.

New Publications

In spite of the early popularity of these works, until recently few scholars brought new editions of Michael Haydn's Graduals into the concert or liturgical repertory. In the decade following his study of these works, Reinhard Pauly edited ten of the Graduals for SATB choir with a keyboard reduction of the instrumental parts, but provided only the English translation of the Latin texts. These were published by G. Schirmer, Inc., and further information about them may be found in the Michael Haydn thematic catalogue.[14] A few more Graduals were published in Europe in the 1970s. There were few other publications of this genre until after the 1993 release of Sherman and Thomas's listing, which has seemed to raise awareness of these and other works by M. Haydn. The table lists all the Graduals included in the thematic catalogue, with publication history for each.

Two websites yield information about recent Gradual editions not recorded in the thematic catalogue. A visit to <choralmusic.org> reveals seven SATB Michael Haydn editions that can be identified as Graduals, two of which were previously unpublished. *Gloria et honore* (Glory and honor), and *Gloriosus Deus* (Glorious God), are both published by Hinshaw (1997). Another internet site, <musicanet.org>, gives data about several other Graduals, among which are two Lawson-Gould publications, *Cantate Domino* (Sing to the Lord), released in 1987, and *De profundis clamavi* (Out of the deep I cry), released in 1990. It is unclear why these Lawson-Gould editions which predate the 1993 Sherman and Thomas catalogue were not included.

Three additional, newly edited Graduals not found on either of the websites above have been examined by this author. One, edited by Dale Voelker and published by MorningStar Music Publishers in 1995, *Beatus vir qui timet Dominum* (Blessed are you who fear the Lord), provides a full score only. Two others, released in January 1999 by National Music Publishers, *Alleluja! Confitemini Domino* (Alleluia! Give thanks to the Lord), and *Paratum cor meum* (My heart is steadfast), edited by this author, are published with a keyboard reduction. NMP also published this author's edition of *Beatus* in January 1999. Full score and parts for two violins, continuo, and the various instruments listed below are



available from NMP for all three Graduals.

Classical Structure

The charm of these works lies in their "singability" and their ability to remind the listener of the structures and sentiments in music of the Classical period, both choral and instrumental. In the only twentieth-century biography of the Salzburg composer, Hans Jancik referred to Michael Haydn as a composer who was not an innovator but rather a contributor to the culmination of a style.[15] It should come as no surprise that the new genre Haydn was commissioned to create should be constructed according to the most popular form of the period. *Beatus vir qui timet Dominum, Alleluja! Confitemini Domino,* and *Paratum cor meum,* were found to contain elements of the sonata principle, although only *Paratum* presents all the aspects of sonata form—exposition (without repetition), development, and recapitulation—in the customary and expected sequence and proportions.

The exposition of *Paratum* follows a harmonic scheme often found in the sonata form. The principal thematic material is presented in the tonic D major in its first eleven measures, cadencing on the dominant A major (Figure 1). The principal theme (marked P1) begins with a diatonic melody found in the soprano voice on the dominant, a^1, and descends stepwise to the tonic, d^1. The leap of an octave to the upper tonic allows a flowing descent, which is followed by a more lively, disjunct continuation of the melody (P2). As is common in motet style, a single line of text is used for each theme group and is repeated in fragmentation. Beginning in m. 12, the secondary thematic material, marked S1, is presented in the dominant A major (Figure 2), utilizing the next line of the scripture, *Cantabo et psallam tibi* (I will sing and give you praise), as text, and the exposition continues to its close in A with an even livelier setting of alleluja (Figure 3).

In the development section of *Paratum* Michael Haydn uses text and melodic material from the principal theme group. Variations on the musical characteristics of the exposition are accompanied throughout the development section by syncopation in the violins and horns (Figure 4). The melodic shape of the parallel thirds of the soprano and alto parts, which first descend in stepwise motion in m. 40 and return by leap to repeat the descent to the tonic and mediant of A, recalls the principal theme of the exposition (Figure 1). Another typical feature of the development section is a period of harmonic unrest before return to tonic for recapitulation. This unrest may be observed in sequential movement through D major to G major and e minor in mm. 43–50 (Figure 4). Prolongation of dominant in mm. 51–4 sets up a deceptive cadence in m. 55, followed by a half-cadence on A (Figure 4). The musical and complete textual recapitulation begins in m. 58 with a repeat of the first eleven measures of the composition in all details.

Even though *Beatus* and *Alleluja!* do not present all three sonata form elements in the Classical proportions, that alone is not sufficient to disqualify them as "sonata" forms. Charles Rosen's statement that "The definitions [of sonata form] generally given are far too limited even for the latter part of the 18th century,"[16] refutes Pauly's contention that these Graduals must be described as "quasi-sonata," not

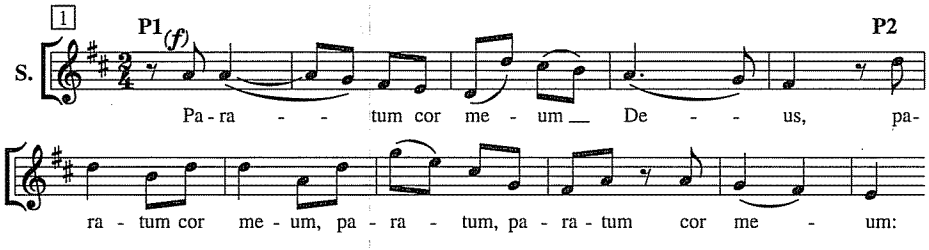


Figure 1. Paratum cor meum, Exposition: Principal Theme. Used with permission. © National Music Publishers.



Figure 2. Paratum, mm. 12–19. Exposition: Secondary Theme.



Figure 3. Paratum, mm. 25–33. Exposition: Closing.

"sonata" forms.[17] Rosen continued his description of sonata form by qualifying its definition. "In any case, the 'sonata' is not a definite form like a minuet, a da capo aria, or a French overture: it is, like the fugue, a way of writing, a feeling for proportion, direction, and texture rather than a pattern."[18]

Differing somewhat in "proportion," *Alleluja! Confitemini Domino* and B*eatus vir qui timet Dominum* are similar to *Paratum* in some respects, but relate more to each other in structure. All three motets expose primary and secondary theme groups which are delineated by textual phrases. The development sections of each are quite brief in relation to their expositions and recapitulations. The ratio of the number of measures allotted to exposition/development/recapitulation (coda) is as follows:

Paratum—39 : 18 : 39 (31)
Alleluja!—20 : 4 : 36 (8)
Beatus—35 : 7 : 64 (15)

However, as is seen above, although the return of the expository material in *Paratum* is a tonic key "mirror image" of its exposition, the recapitulations of both *Alleluja!*



Figure 4. Paratum, mm. 40–57. Development Section.

and *Beatus* are significantly longer than their expositions. Each has recapitulations that wander from their tonic keys in developmental fashion (*Beatus* even recapitulates the developmental material), while *Paratum* saves further harmonic and melodic exploration for the coda.

Performance Forces

These SATB motets are elegant examples of the accompanied sacred music of the Classical Period, and while choirs may perform them with the editor's keyboard reductions, the parts for the scored accompanimental groups are not difficult. *Paratum* and *Alleluja!,* planned for use in a typical Sunday mass, are scored for strings and two horns. *Beatus,* written for a festival honoring Archbishop Colloredo in February 1785[19], adds pairs of oboes, trumpets (clarini), and timpani to that instrumentation. The horn and trumpet parts were included for harmonic support. The string parts (two violins, no violas, and continuo in the Salzburg tradition) present a bit more of a challenge to the player, with sixteenth-note figurations, but still are quite playable. They, too, often follow the vocal parts with figuration added on rests or long notes in the voices. When oboes are present, as in *Beatus,* they usually double the soprano and alto parts, freeing the strings for obbligato playing. Depending upon the size of the performing group, bassoon may be added to the continuo, and as in the Classical tradition, trombones may be used to double the alto, tenor, and bass parts.

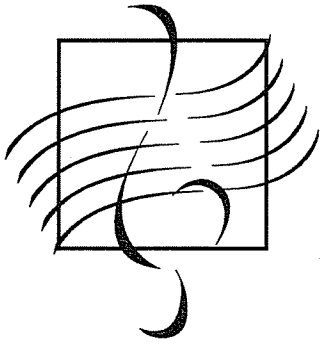
Texts

Although originally conceived for inclusion in the Mass celebration, the psalm texts of the three Graduals discussed in this article make them equally appropriate as anthems for protestant worship services, or as concert selections performed either singly or as a group. The text of *Alleluja! Confitemini Domino* is taken from two different psalms. The first verse of Psalm 118 precedes verses one and two of Psalm 117 and is appropriate for the Vigil of Pentecost. *Paratum cor meum* is a setting of the initial verse of Psalm 108 and was used on the twentieth Sunday following Pentecost. *Beatus vir qui timet Dominum* was to be sung in the week following the third Sunday before Lent,

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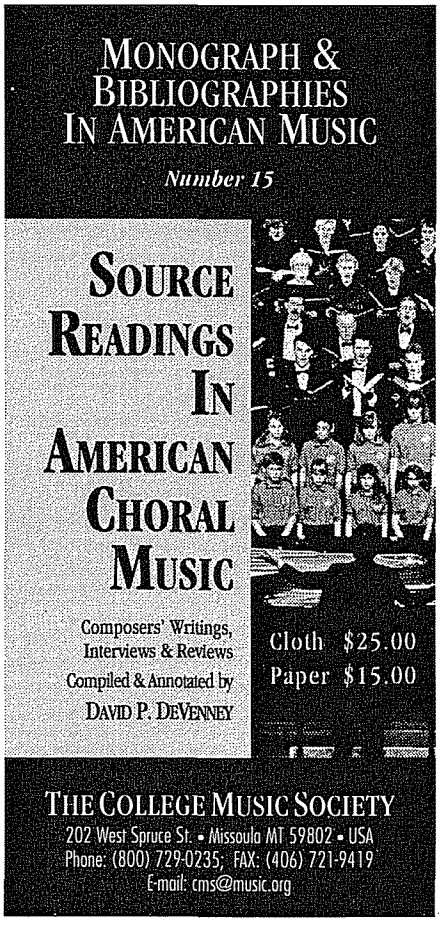
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and its text is the first three verses of Psalm 112.

Michael Haydn's settings of these and other texts were praised by his contemporaries for their "singability." His early biographers, Shinn and Otter, claim that the care Michael took in properly setting the Latin words of the Mass Proper and other Latin texts was due to his consultation with his friends at St. Peter's Abbey in Salzburg regarding the meaning of individual words and phrases.[20] For whatever reason, this author found the word stresses within these motets to be appropriately placed, enhancing the accomplishment of artistic phrasing in rehearsal and performance.

Summary

Although many of the liturgical choral/orchestral works of the Classical Period have survived in the modern concert repertory, there are perhaps two major reasons that the instrumentally accompanied choral Graduals of Michael Haydn did not retain their popularity into the twentieth century. First, the continued de-emphasis of orchestrally accompanied music in the liturgical service throughout the nineteenth and twentieth centuries caused orchestrally accompanied Mass settings to be dropped from the liturgical repertory in favor of unaccompanied or more simply accompanied music. Second, the brevity, relative simplicity, and liturgical functionality of these works by Michael Haydn did little to entice musicians to include them in the more dramatic concert repertory of the late nineteenth century. Perhaps the recent publication of more Graduals by the Salzburg Haydn will increase interest in performance of these charming works and stimulate more new editions.



NOTES

[1] Charles H. Sherman and T. Donley Thomas, *Johann Michael Haydn (1737–1806): A Chronological Thematic Catalogue of His Works.* Thematic Catalogues No. 17. (Stuyvesant, NY: Pendragon Press, 1993), 122ff.

[2] The Graduals and Offertories that Michael Haydn composed were discussed by Reinhard Pauly in his 1956 dissertation "Michael Haydn's Latin *Proprium Missae* Compositions." My study of these Graduals drew heavily upon Pauly's work for general descriptions of the music, background information regarding the life and music of Michael Haydn, and the social, religious, and political climate in which he worked. Another work of great benefit concerning the life and church compositions of the Salzburg Haydn, is the biographical pamphlet published by his friends Shinn and Otter in Salzburg just two years after his death in 1808: *Biographische Skizze von Michael Haydn. Von des verklärten Tonkünstlers Freunden entworfen, und zum Besten seiner Wittwe herausgegeben.* The only full-length biography of Johann Michael Haydn written in this century is Hans Jancik's 1952 work: *Michael Haydn: ein vergessener Meiste*r. Quite helpful regarding biographical details and the relationship between Michael Haydn and his more famous brother are the biographies of Joseph Haydn by Geiringer and H. C. Robbins Landon. Landon's works, *Haydn: Chronicle and Works*, vols. IV and V (1977), and *Haydn: His Life and Music (*with David Wyn Jones, 1988), have been valuable in providing English language accounts of the letters between Michael and Joseph Haydn. Landon's book, *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven* (1970), supplies an "introduction" to Michael Haydn and his works. In addition to the works list found in Pauly's article in the *New Grove Dictionary of Music and Musicians,* the resource proven invaluable in the location of manuscripts examined in this article is the 1993 publication, *Johann Michael Haydn (1737–1806): A Chronological Thematic Catalogue of His Works* by Charles H. Sherman and T. Donley Thomas.

[3] W. Kurthen, "Studien zu W. A. Mozarts kirchenmusikalischen Jugendwerken" *Zeitschrift für Musikwissenshaft 3* (1920–21), cited in Reinhard Pauly, "Michael Haydn's Latin *Proprium Missae* Compositions" (Ph.D. dissertation, Yale University, 1956), 372.

[4] Pauly (1956), 374.

[5] Pauly, *Music in the Classical Period* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1973), 184.

[6] Pauly (1956), 121.

[7] Rosenthal, Karl A. "The Salzburg Church Music of Mozart and His Predecessors," trans. by Theodore Baker in *Musical Quarterly* XVIII/4 (October 1932): 577.

[8] Pauly (1956), 121.

[9] Reinhard Pauly, s.v. "Haydn, Johann Michael," *The New Grove Dictionary of Music and Musicians,* Stanley Sadie, ed. (1980), 409.

[10] Pauly (1956), 256-257.

[11] Ibid. 255.

[12] [Anon.], Allgemeine Musicalische Zeitung (1821), 684ff, cited in Pauly (1956), 255.

[13] L. Schrade, "Herder's Conception of Church Music" *The Musical Heritage of the Church* II/86 [1946], cited in Pauly (1956), 265.

[14] Sherman and Thomas, 122ff.

[15] Hans Jancik, *Michael Haydn: Ein vergessener Meister.* (Zürich, 1952), 306.

[16] Charles Rosen, *The Classical Style: Haydn, Mozart, and Beethoven* (New York: The Viking Press, 1971), 30.

[17] Pauly (1956), 169.

[18] Rosen, 30.

[19] Sherman and Thomas, 138.

[20] F. J. Shinn and G. Otter, *Biographische Skizze von J. M. Haydn* (Salzburg, 1906), 47.

—CJ—

Table
Michael Haydn's Graduals

(MH Numbers represent listing number in Sherman and Thomas's thematic catalog)
(graduals in parentheses are unpublished)
(Composed in Salzburg unless otherwise noted)

MH38, *Christus factus* est. (Grosswardein, March 1761) C. H. Sherman. Stuttgart: Carus-Verlag, 1987.

(MH190, Egregie Doctor Paule [Salz ?, 1774]).

MH341, *Viderunt omnes.* (Dec 1783) Biba. Hilversum:Harmonia, Uitgave, 1971; [Pl. Nr. 3093]. Wien: Diabelli [1829].

MH342, *Alleluia, laudate pueri.* (Dec. 1783) Suyok, Imre. Budapest: Editio Musica / Kassel: Barenreiter. 1978; Reinhard Pauly. [kybd/vc score]. NY: Schirmer [nd]; Karl Kremer. Augsburg: Bohm, 1959; [Pl. nr. 3097]. Wien: Diabelli [1829].

MH343, *Sederunt principes.* (Dec. 1783) [Pl. Nr. 3049]. Wien: Diabelli [1829].

MH344, *Hic est discipulus.* (Dec. 1783) [Pl. Nr. 3095]. [1829].

MH345, *Ecce sacerdos.* (Dec 1783) Reinhard Pauly [kbd/vcl sc]. NY: Schirmer, 1958.

(MH348, *Benedictus es Domine.* c.1780-82)

MH350, *Omnes de Saba.* (Jan 1784). [Pl. Nr. 3098]. [1829].

MH351, *Salvos fac nos.* (Jan 1784) Friedrich Rochlitz. Paris: Schott, 1840. [Pl. Nr. 3100] Wien: Diabelli [1829].

MH352, *Gloriosus Deus.* (Jan 1784) Martin Banner. Hinshaw, 1997.*+

(MH353, *Tu es vas electionis.* Jan 1784)

MH355, *Nunc dimittis,* (Jan 1784) Maria P. Eckhardt. Budapest: Editio Musica/ Kassel: Barenreiter, 1976; Raccolta di musica sacra. 2. Firenze: Lorenzi [nd]; [Pl. nr. 3049] Wien: Diabelli [1829].

MH356, *Ab ortu solis.* (Feb 1784) Raccolta di musica sacra. 2. Firenze: Lorenzi [nd].

(MH357 Audi Filia. Feb 1784)
(MH359, Domine praevenisti. March 1784)

MH360, *Dolorosa et lacrymabilis es.* (March 1784) Raccolta di musica sacra. Firenze: Lorenzi [nd]; [Pl. Nr. 5512] Wien: Diabelli [1835].

MH361, *Victimae Paschali laudes.* (April 1784) Biba. Hilversum: Harmoni Uitgave, 1970: [PL. Nr. 5514] Wien: Diabelli [1835].

MH362, *Alleluia. In die resurrectionis.* (April 1784) [Pl. Nr. 5515] Wien: Diabelli [1835].

(MH363, Alleluia. Confitebuntur caeli. April 1784)
(MH364, Dicite in gentibus. Ap 1784)
(MH365, Alleluia. Ascendit Deus. May 1784)
(MH369, Benedictus es Domine, June 1784)

MH370, *Exsultabunt Sancti.* (June 1784) Reinhard Pauly. [kybd/vcl] NY: Schirmer nd.

(MH372, Priusquam te formarem., June 1784)

MH373, *Constitues eos principes.* (June 1784) Raccolta di musica sacra. 2. Firenze: Lorenzi [nd].

MH374, *Benedicta et venerabilis es.* (June 1784) Sir John Goss. [The Organist's Companion. A Collection of Volontaires . . . in 24 numbers.] London: Novello [nd]; [Pl. Nr. 3089] Wien: Diabelli [1829].

(MH375, Adjuvabit eam Deus, July 1784)
(MH376, Dilexisti justitiam, July 1784)
(MH377, Speciosus forma, July 1784)
(MH378, Probasti Domine, July 1784)
(MH379, Felix ex sacra, Aug 1784)
(MH380, Nimis honorati sunt. Aug 1784)

MH381, *Benedicite Dominum.* (Aug 1784) Ludwig Kümmerlein, Heidelberg: Mü, 1977; Bärenreiter [nd].*

(MH382, Juravit Dominus. Sep 1784)

MH383, *Locus iste.* (Sep 1784) Monachii: Sidler, Lentner [nd]; Lawson-Gould, 1997.+

MH385, *Timete Dominum.* (Oct 1784) Reinhard Pauly. [Keybob/vcl]. NY: Schirmer, 1964.
NOTE: this work shares the Alleluia with earlier offeratorium setting (cf. MH256).

(MH386, Dilectus meus. Nov 1784)

MH387, *Tollite portas.* (Nov 1784) [Pl. nr. 3053] Wien: Diabelli [1829].

MH388, *Ave Maria.* (Nov 1784) Raccolta di musica sacra. 2. Firenze: Lorenzi [nd]; [Pl. Nr. 3054] Wien: Diabelli [1829].

(MH389, Justus ut palma. Nov 1784)

MH390, *Tecum principium.* (Dec 1784) Harry Graf. Zürich: Hug, 1965; [Pl, Nr. 3091] Wien: Diabelli [1829]; Butz. Germany: Musikverlag, [nd]. +

MH391, *Benedictus qui venit.* (Dec 1784) Harry Graf. Zürich: Hug, 1964; [Pl.Nr. 3092] Wien: Diabelli [1829].

MH392, *Effuderunt sanguinem.* (Dec 1784) Reinhard Pauly. [kybd/vcl]. NY: Schirmer [nd]; [Pl. Nr. 3096] Wien: Diabelli [1829].

MH397, *Tu es Petrus.* (Feb 1785) Raccolta di musca sacra. 2. Firenze: Lorenzi [nd].

MH398, *Beatus vir.* (Feb 1785) Dale Voelker. MorningStar, 1995; Dale Miller. CA: National Music Publishers, 1999. #

(MH401, Oculi omnium. Ap 1785).

MH402, *Alleluia. Confitemini Domino.* (May 1785) Switzerland: Editions Musicales [nd] +; Dale Miller. CA: National Music Publishers, 1999. #

(MH403, Domine, quis habitabit. May 1785)

MH408, *Ecce Virgo concipiet.* (Nov 1785) [Pl. Nr. 3056] Wien: Diabelli [1829].

MH409, *Ne timeas Maria.* (Nov 1785) Liège: Muraille [nd]; [Pl. Nr. 3055] Wien: Diabelli [1829].

MH410, *Beatus vir, qui suffert.* (Dec 1785) [Pl. Nr. 2241] Wien: Diabelli [1816/1827].

MH442, *Universi, qui te exspectant.* (Aug 1787) Harry Graf. Zürich: Hug, 1968; Anton Maria Klafsky. [Denkmäler der Tonkunst in Österreich. XXXII/1]. Wien: Universal Edition, 1925; Otto Schmid. Langensalza: Beyer [1908]; [Pl. Nr. 3049] Wien: Diabelli [1829]. Stein.

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MH443, *Ex Sion species.* (Aug 1787) Anton Maria Klafsky. [DTÖ, XXXII/1]. Wien: Universal Edition, 1925; Otto Schmid. Langensalza: Beyer [1908]; [Pl. Nr. 3050]. Diabelli [1829]. Zurich: Hug [nd]. +

MH444, *Qui sedes, Domine.* (Sep 1787) Harry Graf. Zürich: Hug, 1966; Klafsky. [DTÖ, XXXII/1]. Wien: Universal Edition, 1925; [Pl. Nr. 3051] Wien: Diabelli [1829]; Stein. Theodore Presser, Inc. [nd]. *

MH445, *Prope est Dominus,* (Sep 1787) Harry Graf. Zürich: Hug, 1969; Klafsky. [DTÖ]; Otto Schmid. Langensalza: Beyer [1908]; Ausgewählte Gesänge. Leipzig: Breitkopf & Härtel [1896]; [Pl. Nr. 3052] Wien: Diabelli [1829]; P. M. Young. Broude Bros. [nd]. *

MH446, *Adjutor in opportunitatibus.* (Sep 1787) [Pl. Nr. 5503] Wien: Diabelli [1835].

MH447, *Sciant gentes.* (Sep 1878) [Pl. Nr. 5504] Wien: Diabelli [1835].

MH448, *Tu es Deus.* (Sep 1787) [Pl. Nr. 5505] Wien: Diabelli [1835].

MH451, *Angelis suis.* (Oct 1787) Klafsky. [DTÖ]; [Pl. Nr. 5506] Wien: Diabelli [1835].

MH453, *Tribulationes cordis mei.* (Nov 1787) Klafsky. [DTÖ]; Ausgewählte geistliche Gesänge. Leipzig: Breitkipf & Härtel [1896]; [Pl. Nr. 5507] Wien: Diabelli [1835].

(MH456, De funesta necis domo. Salz? c.1786-88).

MH479, *Exsurge Domine.* (Feb 1788) Klafsky. [DTÖ]; [Pl. Nr. 5508] Wien: Diabelli [1835].

MH480, *Laetatus sum.* (Feb 1788) Klafsky [DTÖ]; [Pl. Nr. 5509] Wien: Diabelli [1835]. Lawson-Gould, 1992. +

MH481, *Eripe me.* (March 1788) Klafsky [DTÖ]; [Pl. Nr. 5510] Wien: Diabelli [1835].

MH482, *Alleluia. Cognoverunt discipuli.* [Pl. Nr. 5516] Wien: Diabelli [1835].

MH483, *Alleluia. Redemptionem misit.* (March 1788) [Pl. Nr. 5517] Wien: Diabelli [1835].

MH484, *Alleluia. Dextera Domini.* (March 1788) [Pl. Nr. 5518] Wien: Diabelli [1835].

MH485, *Alleluia. Surrexit Christus.* (Ap 1788) [Pl. Nr. 5519] Wien: Diabelli [1835].
MH486, *Alleluia. Regnavit Dominus.* [Pl. Nr. 5520] Wien: Diabelli [1835].

MH487, *Ad Dominum, dum tribularer, clamavi.* (Ap 1788) Reinhard Pauly. [kbd/vcl] NY: Schirmer, 1958.

(MH488, Jacta cogitatum tuum. May 1788).

MH489, *Propitius esto Domine.* (May 1788) Reinhard Pauly [kbd/vcl]. NY: Schirmer, 1958.

(MH490, Convertere Domine. May 1788).
(MH491, Domine, Dominu noster. June 1788).
(MH492, Benedicam Dominum. June 1788).

MH494, De profundis. (Nov 1788) Lawson-Gould, 1990. +

MH495, *Benedictus Dominus Deus Israel.* (Nov 1788) [Pl. Nr. 3099] Wien: Diabelli [1829].

MH496, *Misit Dominus verbum suum.* (Dec 1788) [Pl. Nr. 5499] Wien: Diabelli [1835].

MH497, *Timebunt gentes.* (Dec 1788) [Pl. Nr. 5500] Wien: Diabelli [1835].

MH498, *Dominus regnavit.* (Dec 1788) [Pl. Nr. 5501] Wien: Diabelli [1835].

(MH501, Protector noster. Feb 1789).
(MH502, Venite filii. March 1789).

MH503, *Esto mihi in Deum.* (March 1789) Pauly. [kbd/vcl] NY: Schirmer, 1958; Otto Schmid. [Sammlung auserlesener Werke für das pianoforte]. Leipzig: Breitkopf & Härtel, 1895.

(MH504, Custodi me Domine. Ap 1789).
(MH505, In Deo speravit cor meum. Ap 1789).
(MH506, Respice Domine. May 1789).
(MH509, Bonum est confidere. Aug 1789).
(MH510, Bonum est confiteri domino. Aug 1789).
(MH511, Beata gens. Sep 1789).
(MH513, Caro mea vere. Salz? c.1790).
(MH519, Laetatus sum. Sep 1790).
(MH520, Dirigatur oratio mea. Sep 1790).
(MH521, Domine refugium. Oct 1790).
(MH522, Ecce quam bonum. Oct 1790).
(MH523, Liberasti nos. Oct 1790).

MH524, *Paratum cor meum.* (Nov 1790) Miller. CA: National Music Publishers, 1999. #

(MH525, In omnem terram. Dec 1790).

MH526, *Gloria et honore.* (Dec 1790.) Hinshaw, 1997. *

(MH528, Post partum Virgo. Jan 1791).
(MH554, Vos estis. May 1794).
(MH556, Laudibus mons. Aug 1794).

MH635, *Virgo prudentissima.* (Aug 1796) Raccolta di musica sacra. 2. Firenze: Lorenzi, [nd].

(MH651, Germinavit radix Jesse. Jan 1797).

MH653, *Ecce ancilla Domini.* (Feb 1797) [Pl. Nr. 5511] Wien: Diabelli [1835].

MH656, *Hodie scietis.* (May 1797) [Pl. Nr. 3090] Wien: Diabelli [1829].

MH670, *Ipsa Virgo virginum.* (Salz.? c.1795-98) [Pl. Nr. 2240] Wien: Diabelli [1826].

MH695, *Tenuisti manum.* (Ap 1798) Klafsky [DTÖ. XXII/1]. Wien: Artaria, 1915; [Pl. Nr. 5513] Wien: Diabelli [1835].

MH696, *Alleluia, Confitemini quoniam.* Ap (1798) Harry Graf. Zürich: Hug [nd]; Pauly. [kbd/vcl]. NY: Schirmer, 1958.

(MH798, Petite et accipietis. Aug 1801).
(MH810, Alleluia. Confitebuntur. Ap 1802).

MH828, *Cantate Domino.* (Aug 1803) Lawson-Gould, 1987. +

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Francis Poulenc's "Grand Choral Symphony"

by Lee G. Barrow



Editor's Note: 1999 marks anniversaries for the composer and his *Gloria.*

> I received from heaven the gift of knowing how to write for chorus.[1]

Soon after its premiere, Francis Poulenc's *Gloria* became a part of the standard choral repertoire. Nearly four decades after the composer's death, it remains one of this century's most often performed large-scale choral works. This accessible masterpiece will receive multiple performances in 1999, the one-hundredth anniversary of the composer's birth (January 7, 1899) and the fortieth anniversary of the creation of the work (May–December 1959). In anticipation of these important anniversaries, Editions Salabert recently released a new printing of the work.[2]

In addition to providing details of the events surrounding the creation of the *Gloria,* this article explores stylistic and compositional elements of the work and discusses various performance considerations, including the difficulties posed by the large number of errors in the performance materials.

Historical Background

> In hoping that a text fell to me out of heaven, I reconsidered all of a sudden a commission from Boston. . . .[3]

Lee G. Barrow is Head of Visual and Performing Arts at Broward Community College and teaches conducting, form and analysis, and orchestration for Florida Atlantic University, Ft. Lauderdale. He has conducted college, church, and community choirs for more than twenty-five years.

As early as 1957 the Serge Koussevitsky Music Foundation in the Library of Congress contacted Poulenc seeking to commission an orchestral work to be written in memory of former Boston Symphony conductor Serge Koussevitsky and his wife Natalia. The composer declined: "I am extremely touched by the commission from the Koussevitsky Foundation; unfortunately, for the moment a symphonic work is not within my intentions."[4]

In the spring of 1959, Poulenc was struggling with what to compose next. Inspired by the recent successes of his *Dialogues des Carmélites* and *La Voix humaine,* he sought a libretto for a new opera but was unable to find one to his liking. His close friend and collaborator, Pierre Bernac, suggested he write a setting of the *Gloria,* sending him a copy of the text in April. Poulenc quickly took to the idea and began to sketch out the work.

Remembering the Koussevitsky commission, the composer sought to match their request to his plans, seeking the intervention of Boston Symphony conductor Charles Münch in a letter dated May 23, 1959:

> I have suggested writing a *Gloria* for mixed choir, soprano solo, and orchestra, 20 to 25 minutes in duration. You may perhaps be able to sway the balance in my favour if there is any hesitation. You know that the pure symphonic form is not my forte, whereas with the human voice . . . I am usually successful.[5]

In July the Foundation repeated their request, this time asking for an "orchestral composition of major proportions" from Poulenc. After further negotiations, the Foundation finally agreed to leave the terms of the commission open, and in a

letter dated August 5, 1959, Poulenc confirmed his acceptance of the commission, stating his intention to write the *Gloria.*[6]

During the summer of 1959, Poulenc developed a detailed plan for the work, and by December he had completed the piano/vocal version. He recopied the score in early 1960 and soon began the orchestration, a process he completed in May. On Saturday, January 21, 1961 (delayed one day by a snowstorm), the Boston Symphony Orchestra, soprano Adele Addison, and the Chorus Pro Musica, prepared by Alfred Nash Patterson, premiered the work under the direction of conductor, Charles Münch.

Style

> Music is a mystery, not to be taken apart . . . analyzing absolutely negates the music.[7]

The *Gloria* is eclectic, with a mix of influences, styles, and quite a few paradoxical contrasts. It is a major work by Poulenc standards, yet it is less than thirty minutes in length. It is at the same time both sacred and secular. One can find influences from Vivaldi and Stravinsky. The work could be considered neoclassical and at the same time neoromantic. Though firmly rooted in traditional styles and tonality, the work sounds contemporary. Echoes of plainchant abide comfortably immediately adjacent to harsh contemporary dissonances.

Much has been written about the mix of sacred and secular styles in the *Gloria.* A mélange of his pious, rural father and his worldly, Parisian mother, Poulenc saw no incongruities here, as revealed in this frequently quoted quip:

> The second movement caused a scandal; I ask why? I was merely thinking, in my writing, of those Gozzoli frescoes in which the angels stick out their tongues; and also of some serious Benedictine monks whom I saw one day playing soccer.[8]

Perhaps critic Noël Goodwin best described this contradictory aspect of the composer:

> a vein of religious faith and a fondness for secular enjoyment jostled, not for supremacy, but for a state of harmonious coexistence, allowing for the effect of one on the other.[9]

In the *Gloria,* this juxtaposition is most apparent in the second movement, when the reverent, chantlike "gratias agimus tibi" suddenly interrupts the jazzy "Laudamus te" (Figure 1).

"I have no system of composition (systems are the equivalent of 'tricks'),"[10] the composer asserted. "I have no preconceived idea. I compose as seems best to me when the wish takes me."[11] Indeed, except for some basic ternary structures and brief quotes of the opening motive in the final movement, formal design and thematic development are not a significant part of the *Gloria.* Instead, the composer provides a sense of direction and cohesiveness primarily through the use of two devices: a Baroque-like approach to contrasts and short, repetitive phrasing (Figure 2).

In imitation of Baroque practice, stylistic contrasts come largely between movements or major sections. Frequent choral shifts from *moitié* (half) to *tous* (all) echo the Baroque concertati concept of tutti-soli. The performers often bounce thematic ideas back and forth in typical antiphonal answer-response. Dynamic indications emulate the terraced dynamics of the Baroque: changes almost always occur at the beginning of phrases, while crescendo and decrescendo markings are almost nonexistent.

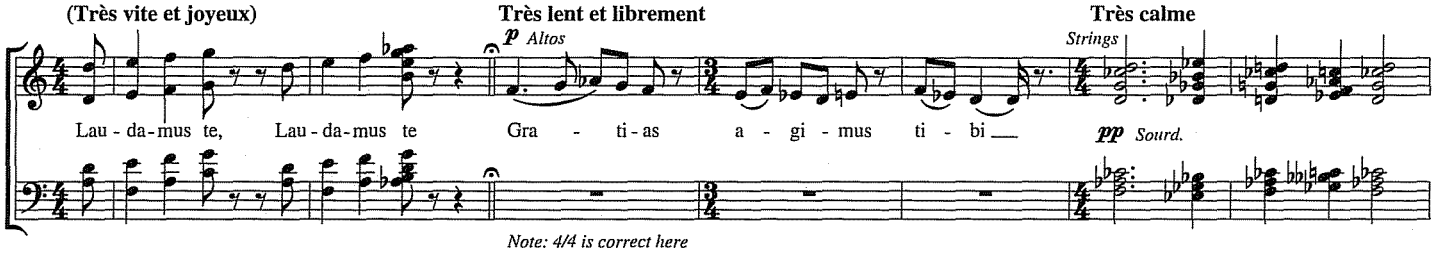


Figure 1. A study in contrasts: sacred and secular, echoes of chant and harsh dissonances.

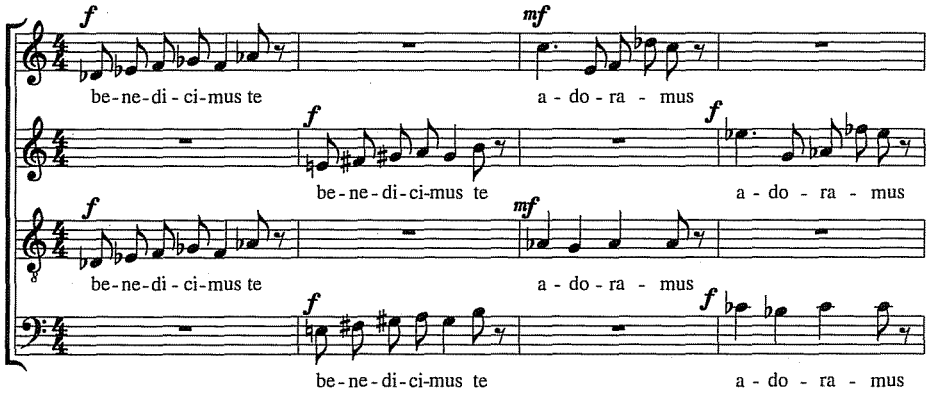


Figure 2. Short, repetitive phrasing with a Baroque approach to contrasts.

Throughout the work, Poulenc makes extensive use of cellular construction, especially in the vocal parts. Excepting instrumental introductions and interludes, most movements consist of a handful of short, thematic ideas, each associated with a particular text fragment, repeated frequently in a familiar pattern. A short phrase of one or two measures is presented and immediately restated, with few if any changes. A second short phrase is stated and repeated, then the entire process starts over with different or varied thematic material. Contrast is achieved by eliminating or adding repetitions, by shifting to different tonal centers, and by varying the juxtaposition of thematic ideas.

Throughout, vocal lines last no more than three measures, while orchestral melodies tend to stretch out longer. Here is one of France's most prominent contemporary art song composers, yet what few melodies of any length he writes, he places almost exclusively in the instrumental introductions and interludes. A composer who so often expressed his love for the human voice and his apprehension of writing for instruments gave his substantial melodic lines to the orchestra.

"I think there's room for new music that doesn't mind using other people's chords,"[12] the composer once declared.

Contrast is achieved by eliminating or adding repetitions, by shifting to different tonal centers, and by varying the juxtaposition of thematic ideas.

Poulenc never strayed far from the conventions of traditional harmony. Like other twentieth-century composers whose music is rooted in tonality, Poulenc employs dissonances primarily for coloristic effect. Most of his harmonic construction consists of traditional tertian chords, often with added notes for color. He makes frequent use of seventh and ninth chords of all types, with the major seventh chord built on the tonic playing a significant role in the piece (Figure 3).

Rhythm and meter are governed largely by the text, although there are important instances where strong musical accents go against the natural flow of the Latin (Figure 4). Meter changes occur frequently, sometimes every measure. The rhythm is surprisingly simple and straightforward, especially in the voices; rhythmic problems are more likely to arise from changing meters or conflicting musical and textual accents than from the rhythm itself.

The writing is largely homophonic, with the sections of the chorus and the instruments frequently moving with the same or closely related rhythms. Rarely do independent melodic lines occur at the same time. With a few exceptions (particularly in the solo), the melodic writing is largely diatonic and surprisingly conjunct. What might seem to be chromaticism more likely occurs through embellishment of chords or melodic lines, or through frequent, often abrupt shifts of tonal center.

Performing Forces

> I had delayed the première for more than a year because I could not find the right singer.[13]

Although speaking of *Les Momeles de Tirésian,* Poulenc had specific, strong ideas about what type of singers were appropriate for any of his compositions. As soon as he decided to write the *Gloria,* Poulenc

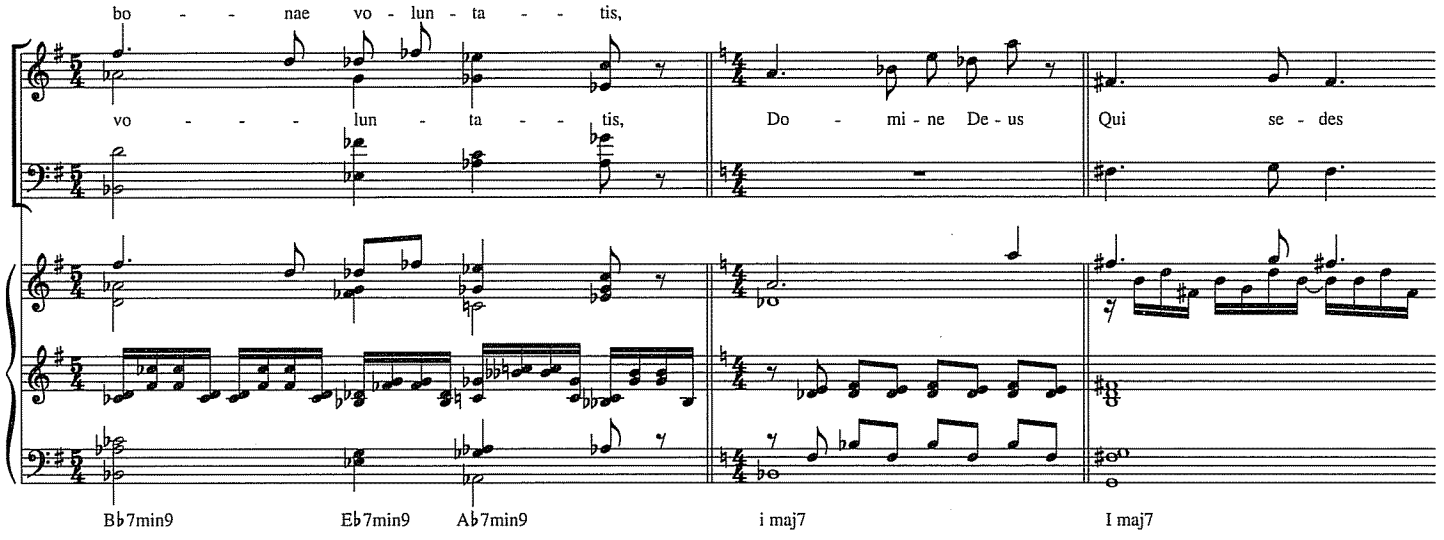


Figure 3. Seventh and ninth chords of all types abound.



Figure 4. Musical accents often go against the natural flow of the Latin.

knew what forces he wanted—a soprano soloist, four-part mixed chorus, and orchestra—but the element he seemed to give the most attention was the solo. Voice type was extremely important to Poulenc. "If Denise Duval had not entered my life, *La Voix Humaine* would have never been written,"[14] he told an interviewer in 1960. In numerous writings he gives specific guidelines for the selection of soloists to sing his works.

From the beginning, he had a specific sound in mind for the *Gloria* soloist. "I think of [Italian soprano Rosanna] Carteri," he told Pierre Bernac in August 1959 in a letter describing his preliminary outline of the work.[15] "I have already decided that the soprano solo part will be sung by your wonderful young American soprano, Leontyne Price, whose voice I absolutely adore."[16] When told that Price was not available, he wrote to Boston, instructing, "The soloist must have the exact voice of Desdémone, that is to say an intense warmth but *pianissimo.*"[17] So Adele Addison was chosen.

The instrumentation, basically strings, triple winds, and harp, is unremarkable. Unlike many large choral works of the century, the *Gloria* includes only standard orchestral instruments and lacks any percussion other than timpani. While important and often colorful, the scoring is rather conservative. The orchestra plays in all but a few measures of the work, but most often the instruments are relegated to doubling the voices, outlining the underlying harmony, or supporting the vocal lines with a recurring background accompaniment, such as repetitive running sixteenth notes. The most significant instrumental material appears when the voices are silent, during introductions and interludes.

There is nothing unusual in the way he scored the winds. The string writing frequently calls for tremolo, *de la pointe,* and *sur la touche.* Poulenc makes extensive use of divisi in the strings, at one point dividing the five string sections into fourteen parts along with fourteen soli. Divisi passages for the chorus are infrequent, except for the common division of the sections into *moitié* and *tous.*

Performance Considerations

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many problems for me.[18]

It would seem the recent publication of a work during the lifetime of the composer would be accurate, yet such is not the case. Several factors contributed to this problem, most notably the composer's method of working coupled with the existence of multiple, conflicting sources.

"I don't work easily," Poulenc readily admitted. "My first drafts, written in a sort of strange musical shorthand, are full of crossings out."[19] Several sources document the composer's penchant for constant revision and reworking:

> Much of his work would indicate an abundant and easy flow of inspiration, though in fact some of his most natural music has been painfully hammered out, set aside, and revised.[20]

> When he completes a work, he puts it aside for two months and then picks it up again. . . . He then polishes and finishes, but even after it is printed, he is likely to make changes.[21]

The composer's correspondence reveals evidence of revisions to the *Gloria,* and differences between the manuscripts and the February 1961 recording prove that some important alterations were made more than eight months after the work's stated completion date, June 1960.

The process of discerning Poulenc's intent and thereby developing accurate performance materials, is hampered by the existence of multiple sources that frequently disagree. The two manuscripts—a piano/vocal score and a full score—do not always correspond. Salabert has as its source a photocopy of the full score (the original is housed in the Library of Congress) that was copied before Poulenc had finished making changes. The original instrumental parts and the performance heard in the composer-supervised recording differ often from what is found in the scores.

With so many sources, it is inevitable that some changes would appear in one source but not in others. It is also inevitable that, since the original manuscript is not readily available to the publisher, some changes would not find their way into the published performance materials. An analysis of the sources and the published materials confirms that indeed hundreds of changes have been made, some revisions, some corrections. Some of these appear in the original manuscript but not in Salabert's copy, others appear in the copy but not the original, and still others are found only in other sources. Because of the frequent repetitions in the work, some corrections even suggest that Poulenc might have wanted changes in places where they are not marked.

The Editions

The first edition of the *Gloria* included three engraved scores: a full score, a vocal score with piano reduction (taken from Poulenc's piano/vocal score, which predates the orchestration), and a choral score. The orchestral parts, available on rental only, appear to be photocopied from the original manuscript parts.

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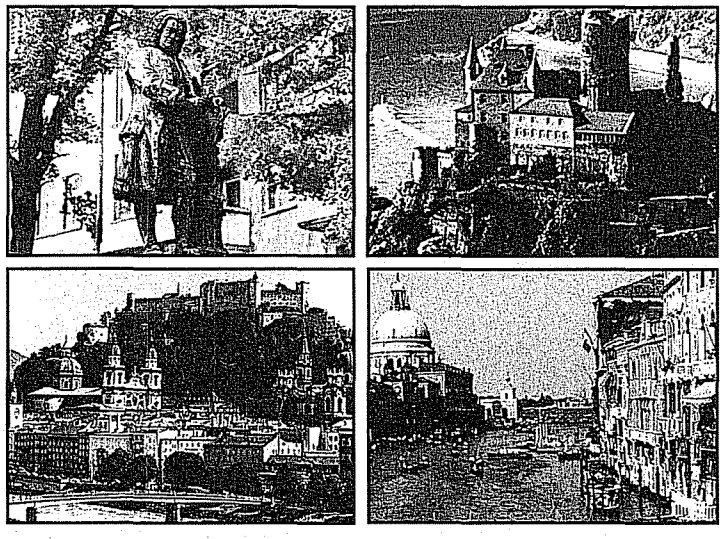
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As outlined in earlier publications, this first printing contains several hundred errors, from missing markings to incorrect notes and rhythms. In addition, the three scores and the parts conflict in hundreds of places. In the American Choral Foundation *Research Memorandum* #143, Joe Hickman and Jeffry Moyer identified many conflicts and errors found in the first edition.[22] Additional corrections and clarifications appeared in *Research Memorandum* #146,[23] and several problem areas were discussed in more detail in the April 1988 issue of the *International Choral Bulletin.*[24]

As anyone who has performed the work can attest, these errors greatly impede the process of preparing the work for performance. Presenting an accurate performance from these materials means obtaining and studying the above publications, comparing them with the scores, and preparing lists of corrections for the performers.

In 1996 Salabert issued a new printing of the three scores (but not the orchestral parts). The full score is newly engraved, and many errors have been corrected. The new piano/vocal and choral scores are not corrected, however—they are simply reprints of the earlier scores with new covers.

The new full score is a welcome improvement, with many enhancements. Measure numbers have been added. The engraving is clean and modern. Notational changes bring the engraving into modern practice in matters such as key changes, stem direction, and placement of accidentals. The new score still contains over a hundred errors and conflicts. Since the other performance materials retain their errors, the task of identifying and correcting the mistakes is monumental. Salabert currently has no plans to address this problem.

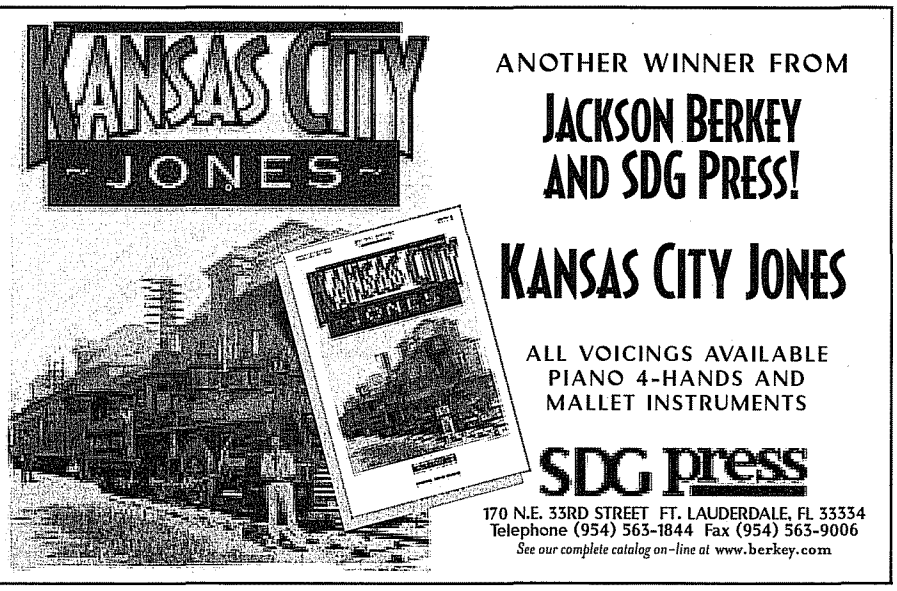
A list of corrections is available from the author.

Interpretation

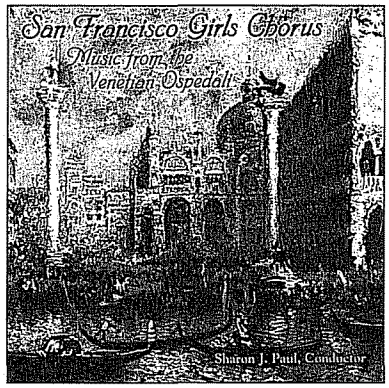
I hate rubato.[25]

Poulenc had great concern for tempo and pacing. "Once a tempo has been adopted, it must not be altered at any price until I so indicate," he directed. "Never prolong or shorten a beat—that drives me crazy. I would prefer all the wrong notes in the world."[26] Such concerns are evident in the *Gloria,* with its carefully considered metronome markings, frequent instructions, such as *sans trainer* (without dragging) and *sans ralentir* (without slowing down), and indications for different lengths of pauses—or in one instance, no pause—between movements and major sections.

The composer's ideas about tempos in the *Gloria* were often in conflict with those taken by early conductors. In the



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• Missa pro defunctis (1767), Francesco Brusa

copy of the manuscript used by Georges Prêtre,[27] the conductor for the European premiere and for the first recording, some of the tempo indications have been changed to a faster tempo, notably rehearsal 3 (changed from 72 to 82) and the second movement (changed from 124 to 138–146, but later crossed out). In fact Poulenc often disagreed with the pace chosen by Gloria conductors: "All Münch's tempi were wrong—all too fast, naturally," he wrote after a rehearsal in Boston.[28] "Too fast, it's too fast," he shouted at Prêtre during an early European rehearsal.[29] Despite these criticisms, Poulenc eventually had strong accolades for the interpretations of both Münch and Prêtre; in the latter case (preserved in EMI recording CDC 7-47723-2) the composer commented, "Prêtre has recorded the Gloria . . . with the hand of a master."[30]

The following comments from Pierre Bernac, while referring to the interpretation of Poulenc's songs, could be applied to his choral music as well:

> The melodies of Poulenc never contain rhythmic difficulties, but the rhythms, in their simplicity, must not be subjected to any distortion. For instance, consecutive quavers must be perfectly equal despite weak or strong syllables. It is also very important to maintain the value of rests precisely as they are written, something to which Poulenc attached great importance. For example, the exact value of the final note of a musical phrase must always be strictly observed. . . . Singers will find in his songs an opportunity—all too rarely offered in contemporary music—of surrendering to true lyricism; they must not allow this chance to elude them. . . . He marks the phrasing fully and with the greatest care. It can be noticed that the level of dynamics often changes in successive and contrasting planes, covering the whole of the phrase, rather than a crescendo and diminuendo within a phrase.[31]

Despite numerous comments from the composer concerning the soloist in the *Gloria,* only one curious remark can be found concerning his ideas about the sound of the chorus:

> Arriving late for the first rehearsal of the choir, I heard something so unlike me that my legs almost failed me . . . then I explained everything. Mr. Patterson [Chorus Pro Musica director], hearing me demonstrate, said: "Oh! So they have to sing like Maurice Chevalier." "Exactly!" When we started again . . . the thing was perfect.[32]

Conclusion

> May [my *Gloria, Stabat* and *Les Ténèbres]* spare me a few days of purgatory, if I do narrowly avoid going to hell.[33]

Some final contrasts highlight the attraction and charm of this work full of contrasts: it is challenging yet accessible, contemporary yet singable, introspective yet joyous. Despite the current difficulty with the performance materials, the engaging and rewarding *Gloria* is well within the reach of many choirs and well worth the effort.

NOTES

[1] Poulenc quoted in Keith W. Daniel, *Francis Poulenc: His Artistic Development and Musical Style* (Ann Arbor, Michigan: UMI Press, 1982), 216.

[2] Full score, piano/vocal score, and choral score, 1996. Available from G. Schirmer in the U.S.

[3] Poulenc quoted in Renaud Machart, *Poulenc* (Editions du Seuil, 1995), 218.

[4] Letter from Margaret Grant to Francis Poulenc, dated July 22, 1957, and undated letter from Poulenc to the Foundation, "Old Correspondence," Music Division of the Library of Congress.

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[5] Francis Poulenc, trans. and ed. by Sidney Buckland, *Echo and Source: Selected Correspondence,* 1915–63 (London: V. Gollancz, 1991), 260.

[6] Letter from Margaret Grant to Francis Poulenc, dated July 7, 1959, and response dated August 5, 1959, "Old Correspondence," Music Division of the Library of Congress.

[7] Reported Poulenc quote, Daniel, 328.

[8] Machart, op. cit., p. 220; Jean Roy, *Francis Poulenc* (Editions Seghers, 1964), 144; et al.

[9] Noël Goodwin, "Poulenc: the Ballet and the Church," *About the House* (Spring 1980), 46.

[10] *Contrepoints,* no. 1 (January 1946), 49. Translated in George R. Keck, *Francis Poulenc: A Bio-Bibliography* (New York: Greenwood Press, 1990), 229.

[11] Stephanie Audel, trans. James Harding, *My Friends and Myself: Conversations with Francis Poulenc* (London: Dobson, 1978), 59.

[12] Roger Nichols, "Francis Poulenc." *The New Grove Twentieth Century French Masters* (New York: W. W. Norton, 1986), 212.

[13] Poulenc (speaking of Les Mamelles de Tirésias) quoted in John Gruen, "Poulenc," *Musical America* (April 1960), 7

[14] Ibid.

[15] Carl B. Schmidt, *The Music of Francis Poulenc: A Catalog* (New York: Oxford University Press, 1995), 491. Carteri is the soloist in the first recording of the work.

[16] Gruen, 26

[17] Schmidt, 493.

[18] Buckland, *Echo and Source,* 270.

[19] Poulenc quoted in Audel, 60

[20] Henri Hell, trans. Edward Lockspeiser, *Francis Poulenc* (London: John Calder, 1959), 90.

[21] Eric Salzman, "The Many Paradoxes of Monsieur Poulenc," *New York Times* (February 28, 1960), Sec. II, 9.

[22] Joe Hickman and Jeffry Moyer, "Errata in the Score and Parts of the Poulenc *Gloria,*" American Choral Foundation *Research Memorandum* #143 (November 1986).

[23] Lee G. Barrow, "Errata in the Scores and Parts of Francis Poulenc's *Gloria:* A Second Look," American Choral Foundation *Research Memorandum* #146 (November 1987).

[24] Lee G. Barrow, "Francis Poulenc's Gloria: Clearing Up Discrepancies Among the Published Scores," *International Choral Bulletin* (April 1988).

[25] Poulenc quoted in Pierre Bernac, *Francis Poulenc: the Man and his Songs* (New York: W. W. Norton, 1977), 44.

[26] Ibid.

[27] Salabert's copy of the manuscript is marked "Partition des Georges Prêtre."

[28] Buckland, *Echo and Source,* 278.

[29] Georges Prêtre, "Recherche du Francis Poulenc," *Music Journal* (January 1965), 72.

[30] Buckland, *Echo and Source,* 284.

[31] Bernac, 45–6.

[32] *Echo and Source,* 278–9.

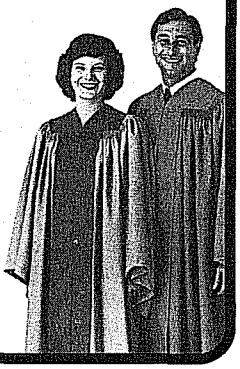
[33] Ibid., 288.

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REHEARSAL BREAKS

Passion and the Conductor

by Terry W. York

Editor's Note: This Rehearsal Breaks article approaches the conductor's role from an inspirational standpoint. Its intentions are thoughtful, rather than practical.

WITHOUT IT, the baton may properly be referred to as a stick. With it, the baton is the closest thing we have to a "magic wand." Without it, the conductor's hands are pleading for help. With it, the conductor's hands are instruments of healing. "It" is passion and "it" must permeate the conductor's soul. Passion links the soul of the listener to the soul of the composer. The singers see it in the conductor and receive it as deep respect for them and for the music. The audience expects it. It is not something they hope to *see* in the conductor or choir, it is something they hope to feel . . . detectable with the eyes closed. In the absence of passion, the conductor's face is nothing more than a part of the choir's public relations and promotion strategy. With it, the conductor's face reflects that of the composer. The choir, the audience, and the music deserve it.

Too often, lust is substituted for passion. Where is passion that honors and encourages humanity? Where is one to find passion that stems from the beauty of the human soul, rather than its greed? Where is one to find passion that enriches and enhances being, rather than enslaving it? One turns to music—music that lifts the numbed speaking apparatus to refreshing, extended expressions. The release is full of passion. The conductor must be aware of this calling forth and must meet it with equal passion. One turns to music yearning for tears, having had enough of sweat.

What makes a performance great? Is it perfection? No. As much as conductor and choir strive for perfection, there is the understanding that it will never be achieved. Critics need not remind us that we have fallen short, for even the most memorable performances serve most nobly to give us a glimpse of what still could have been. Robert Shaw wrote an insightful comment on a particular instance of Toscanini conducting Beethoven's *Ninth Symphony:* "Toscanini's Beethoven was great not primarily because he could get more (from his performers) but because he could hear more (in the music). . . . There was over all his passion a mantle of sadness and defeat, as though (I think) he heard sounds and relations and forms in his own study that he could never actually achieve in performance."[1]

New vision is the reward. What makes a performance great is passion. The conductor first has passion stirred in score study and remembered past performances of depth. The singers bring their capacity for passion to the rehearsal. It is fully exercised in rehearsal and is expected to peak at performance. The audience comes in search of the stirring of their passion. This is the setting, the environment, for a great performance. The conductor molds it all.

What or who is honored in the concert? There are several candidates: the composer, the author of the text, the singers, the accompanists/instrumentalists, the conductor, and the audience. If one looks a bit deeper, one may find that all these people are, in fact, honoring something else. The skills, appreciation, even the hunger for beauty of all these people may well be honoring not a person, but a shared passion, passion at its most noble and ennobling.

Events of the soul are passionate events. Routine activities and encounters, at their best, seldom rise above the level of the mundane. They often require intellect and commitment, but seldom engage the soul. Sing the national anthem at the beginning of a baseball game. Sing it at the dedication of a memorial to men and women killed in battle. There is a difference because it is events of the soul that stir passion. We are often surprised by the appearance of passion. Sometimes we are embarrassed by it. But passion stirred changes us. Awakened, recognized, honored passion transforms an activity into an event; it changes an hour into a moment. The conductor seeks to be the transformer.

> We believe in love—which by musical means combines beauty and art, form and sound, the personal and the objective, release and fulfillment, appreciation and understanding love, working through the power of music to transform lives for an hour or a year or a lifetime.[2]

One can be a conductor if all one knows is the beat pattern. To be a transformer, one must know "the story." The story is that of stirrers of passion and seekers of passion finding their way to the score. The story is that of the potential of transcendence rising from the conductor's score and filling the room like a shimmering cloud. The story is that of holy, silent pauses of awe after the final cut-off; the silence broken only when it is no longer humanly possible to contain the glory of it all. Here the transformer has connected all aspects of the passion that fills the hall with all souls present and represented. At such times, words, music, and passion combine in a flood of liberated, transformed humanity and profound creativity.

Passion recognizes and honors the soul,

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but it also honors the arts of language and music. Language has been taken from our mouths and placed on a screen. We have a cyber-language that has evolved or been devised to function on the screen. Conductor, help us taste language again. Language that is incessantly ravaged to twist truth, obscure agendas, control, manipulate, and marginalize, is liberated and led by the passionate conductor to savor its brighter words and most noble combinations. Enriching passion finds a home in these words. One pauses here, forced to consider how language functions in the great but perhaps less comfortable choral works such as *Oedipus Rex* and *Carmina Burana*. We pause here, but are not stopped, for if we are to explore the subject of passion, one must brave its risky terrain. It is, after all, the human soul that contains the passion. It is also true that a full and honest exploration of the word "passion" will have us recounting the last week in the life of Jesus as well. That is risky terrain for some, but chorally it too must be explored.

The poet points to the truth before it is encountered face-to-face, giving us time to prepare for its impact.

Here the poet helps us. The poet points to the truth before it is encountered face-to-face, giving us time to prepare for its impact. The conductor is out in front here. The conductor has explored the truth of the text and evaluated the poet's skill as a guide. It is interesting to note that "poet" and "prophet" are interchangeable words.

> Those whom the ancient Israelites called prophets, the equally ancient Greeks called poets. The poet/prophet is a voice that shatters settled reality and evokes new possibility in the listening assembly.[3]

In the context of the choral event, dare we suggest that "conductor" is a word and role that is interchangeable with the other two as well?

To be fair we must acknowledge the intensity of a choral work based on a single word. "Alleluia" jumps to mind immediately. Yet strong, "stand alone" poetry is one of the two supporting pillars of excellent choral music (the other being the musical setting). This fact will often tilt the balance when one is tempted to select a piece of music that sounds great, but has nothing to say. People and ideas that sound great or look great but have nothing to say, numb us. The bombardment is seemingly unending. Conductor, choir, poet, come to our rescue!

Poets work in the echo of notes, and choral composers work in the echo of words. The conductor passionately looks for compositions in which the words speak truth and sit comfortably on the shoulders

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of the notes. When the echoes coincide, a meaningful performance can happen. The presence of passion modulates the performance to something greater than the sum of its parts. Perhaps this is the place, however, to acknowledge a word of caution that is a point well-taken. Fuchs reminds us,

> When the conductor feels, for reasons of his own, that nothing must interfere with his unbridled passion, then the standards of clarity set in his renditions may not be the very highest![4]

We agree. But the passion we speak of is not selfish. It is the synergistic result of many people's talent and shared passion.

Music, like language, is often taken prisoner and forced to function in ways that exploit its power and mar its beauty and purity. The passionate conductor can rescue and restore music's dignity. To do so, the conductor must require of the music that it hum the truth. The soul knows when the music is truthful, and that truth unlocks passion. The conductor mentors the passion and the process. However, the conductor cannot ensure that the process of passion will, in fact, connect with the souls of the audience. Upon entering the stage, the conductor bows to the audience's search for proper passion. The conductor bows at the end of the performance to honor the audience's important role in completing the process of passion. Everyone basks in the refreshment and encouragement that come from experiencing, ennobling, and uplifting passion. For a moment and by a moment, passion has been redeemed.

Passion is life that springs forth on its own from what otherwise would have been a dead but acceptable, ink on paper, exercise of skills and subtle disappointment.

Passion is a spiritual matter. It moves us to emotional, even physical response. But in and of itself, it is spiritual. This is to say that passion in a choral performance is not something that can be manufactured by talent or determination. It is, in fact, something that is allowed. It is a visitation that is honored and nurtured when detected. Passion keeps the conductor humble. It is life that springs forth on its own from what otherwise would have been a dead but acceptable, ink on paper, exercise of skills and subtle disappointment.

Why is it that we flock to choral clinics where one of our conductor heroes is to preside? Is it for a new warm-up exercise? It is in hopes of learning a new concept of vowel migration? No. While those possibilities may pan out, we make the trip in search of a renewal of our





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passion. We want to get back in touch with "ah-ha" that first ignited our imaginations. We want to feel again the fresh breeze of choral music's limitless possibilities. We want once again to hear right notes the first time and to be led from that launching pad to awe-inspiring explorations of interpretation . . . and the luxury of nuance. We want to get back in touch with our (dare I use the word?) call.

We will not debate here the question, "From whence the call?" But can we agree that way back there somewhere, way back beyond our current "choir," way back beyond current restrictions of time and budget, back there somewhere, there was a life-changing moment? I think we can. We marched forward from that moment armed only with a baton and new-found passion. It may well be that we attend these conferences because all we have left is the baton. We want a renewed vision of what has grown dim.

Envision your choir and your audience (or congregation) on a similar quest. They come to you. For that reason your starting point must occasionally be revisited, and your passion must be nurtured. Aaron Copland said that for him for many years, "Conducting was a suppressed passion."[5] Our own report might be one of battered passion.

There is light. In our rare and wonderful quiet moments, we realize that we do not return to the conductor's stand simply to make a living. We remember we are motivated by more than routine. It is more than the need to be in charge. Passion remembered returns to the conductor's stand time after time in hope of passion rediscovered. Now and then, just in time and just often enough, the search is rewarded and the passion is rediscovered. We return to the spot where we last experienced passion, and with sufficient frequency it meets us there. Greater motivation still, is to be found in those moments when the choir, or even a few of its members "get it"; those moments when we see our passion reflected in their eyes and hear it in their voices.

And then there is the dance, yes, the dance. No matter how subtle and confined the conductor's style, the conductor is the representative dancer. Dance is full of passion and expressions of passion. It is the physical manifestation of passion for the music. This is evidenced, in part, by the fact that some conservative Christians base their argument against dancing on its display of passion toward the dance partner. For the conductor, the music *is* the partner. The conductor dances in response to the passion and on behalf of the singers, the instrumentalists, and the audience.

Here passion surfaces and opens itself up for critique. It is the sacrificial gift of the conductor to all those present. The musicians and the audience can ask, "Did the passion, thus embodied, look like what we expected? Did the conductor's deportment and movements match our passion?" This is not so much a critique of the conductor as it is a result of individuals coming more closely in contact with their own passion.

Of course, interpretation is the first facet of one's conducting to be scrutinized. The subsequent discussions centered on choral technique are, in this writer's opinion, precursors to the deeper critique, "Did the conductor's dance of passion resemble my passion?" Because this question and concept are so deeply personal, the critiques can be harsh, and the dance can be overdone to the point of distraction. When performed properly, the dance honors the passion of the music and the moment. It neither suppresses passion nor mocks it. To be a conductor is to expose one's soul, opening it up to accusations of being misguided, inflated, or puny. It is risky business to step out onto a dance floor. But when the conductor's soul, in its dance, testifies to the power and essence of the passion, there is transformation and music has fulfilled its mission.

The passion of which we speak is, for the conductor, a matter of the "third ear."[6] The physical ears monitor blend, balance, pitch, and precision. But the third ear, the ear of the soul, monitors the performance's move toward passion. How does the conductor hone the third ear? The conductor listens. In solitude, with the score, the conductor listens internally. There is no audience, no singers, no piano, just the conductor, passion, and the score. Here the goal is set—the goal that will give direction to the rehearsal. Surrounded by singers and instruments and schedules, the conductor will return to this time of solitude to be re-energized and refocused.

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Further, the conductor's third ear is honed by engaging the imagination and its ability to envision. Passion informs and encourages the imagination. The conductor, convinced of the importance of the message imbedded in the poetry or story of the work, imagines how the message is to be unwrapped and communicated. Conductors imagine the transference of what is in their hearts to the hearts of the singers and the audience. Passion for the art, the message, and the people drives the imagination, focuses the eye of the soul, and sharpens the "third ear."

Finally, the conductor is the keeper of the passion. The audience, even the singers, must feel confident that while they have been about the business of their lives, the conductor has been on vigilant watch. It is the conductor's charge to nurture and care for the passion, to see to its health and safe-keeping. All the while, however, the conductor is never to forget that the passion belongs to the larger community. The baton is the key and being entrusted with it honors the conductor. But what the key unlocks is the people's treasure. The conductor isn't the hero. The conductor isn't the dictator. Passion called each person to the event. The conductor is the servant of the passion. The podium is where the servant stands. Approach it with humility and gratitude.

NOTES

[1] Joseph A. Mussulman, *Dear People . . . Robert Shaw* (Bloomington: Indiana University Press, 1979), 63.

[2] Charles Fowler, ed., *Conscience of a Profession: Howard Swan Choral Director and Teacher* (Chapel Hill: Hinshaw Music, Inc., 1987), 132.

[3] Walter Brueggemann, *Finally Comes the Poet* (Minneapolis: Fortress Press, 1989), 4.

[4] Peter Paul Fuchs, *The Psychology of Conducting* (New York: MCA Music, 1969), 121.

[5] Aaron Copland and Vivian Perlis, *Copland Since 1943* (New York: St. Martin's Press, 1989), 389.

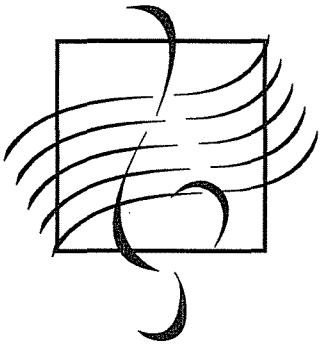
[6] See Joachim-Ernst Berendt, *The Third Ear: On Listening to the World* (New York: Henry Holt and Company, 1985).

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IN THINKING about repertoire and standards, it strikes me that the choral director is in an unusual position compared to the directors of orchestras and bands. Colleagues in the instrumental areas are aided in their selection of repertoire by having a standard list of music that is well known and often graded by difficulty. In addition, the period of history covered by band and orchestra literature is considerably shorter than that of choral music.

One could argue that apart from a few state lists for contest, the only standard in choral music is Handel's *Messiah*. If this is so, how are we to be guided in the selection of music for our concerts? What obligation do we bear in the education or training of our singers?

Any discussion of quality choral music is bound to fuel disagreements as to what is and what is not good choral music, even between good friends. It may also be true that many of us have re-examined our tastes from our early singing experiences. If this is true, we need to find a common ground upon which we can all agree.

It is suggested the common ground is the five major style periods. While this is not an original idea, it is one to which choral directors should return. In the last ten years it seems there is a movement away from the Renaissance, Baroque, and Classical periods. One hears a number of performances in which twentieth-century music predominates with some nineteenth-century selections for balance. While choruses certainly need to perform and support the music of living composers, it should not be to the exclusion of the early masters. There is much great music from the early periods that singers need to experience.

Early music may not be one's strength. Or, it may not interest one conductor as much as it does another. Nonetheless, within the limits of our abilities and interests, it is consistent with our goals as church, community, or school educators to bring our singers a balanced selection of literature. And that balance is best achieved through the five style periods.

Bill McMillan, National Chair
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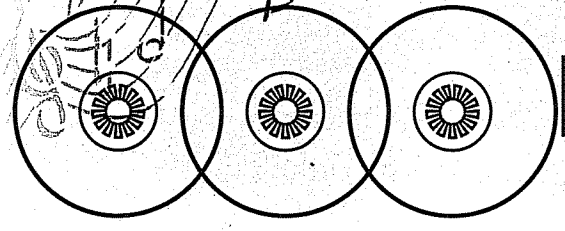
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—CJ—

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Kiefer Contributes Biography of Fred Waring to Scribner Encyclopedia of American Lives

UNIVERSITY PARK, PA — Peter Kiefer, coordinator of the Penn State University Libraries' Fred Waring's America Collection, has written a biographical sketch of Fred Waring for the *Scribner Encyclopedia of American Lives*. The sketch appears in volume 1, "Notable Americans Who Died Between 1981 and 1985."

Waring, who died in July 1984 at age eighty-four, enjoyed a nearly seventy-year career as a choral conductor and showman. He grew up in Tyrone, Pennsylvania, and attended Penn State. Waring later served the University as a trustee and distinguished alumnus, and in 1984 designated Penn State to house his memorabilia. Kiefer worked for Waring for more than thirty years and has been coordinator of his archives since his death.

Waring was the leader of the Pennsylvanians, a musical group comprised of an orchestra, glee club, and dancers. He and his group entertained audiences on numerous radio and television shows and concert stages from the 1920s until Waring's death. They recorded numerous albums and had many top-ten hits.

Waring also is known for developing and promoting the electric blender. He provided the funding and some expertise for the development of the product when the inventor could not create a working model. Waring then financed the manufacture of the appliance, called the Waring Blendor®, and promoted it on the radio and through other avenues.

Fred Waring's America Collection is housed in the Special Services Building on Fox Hill Road in State College, Pennsylvania. For more information on the collection, contact Kiefer at (814) 863-2911/e-mail <ptk@psulias.psu.edu> or visit <http://www.libraries.psu.edu/crsweb/speccol/waring.htm>.



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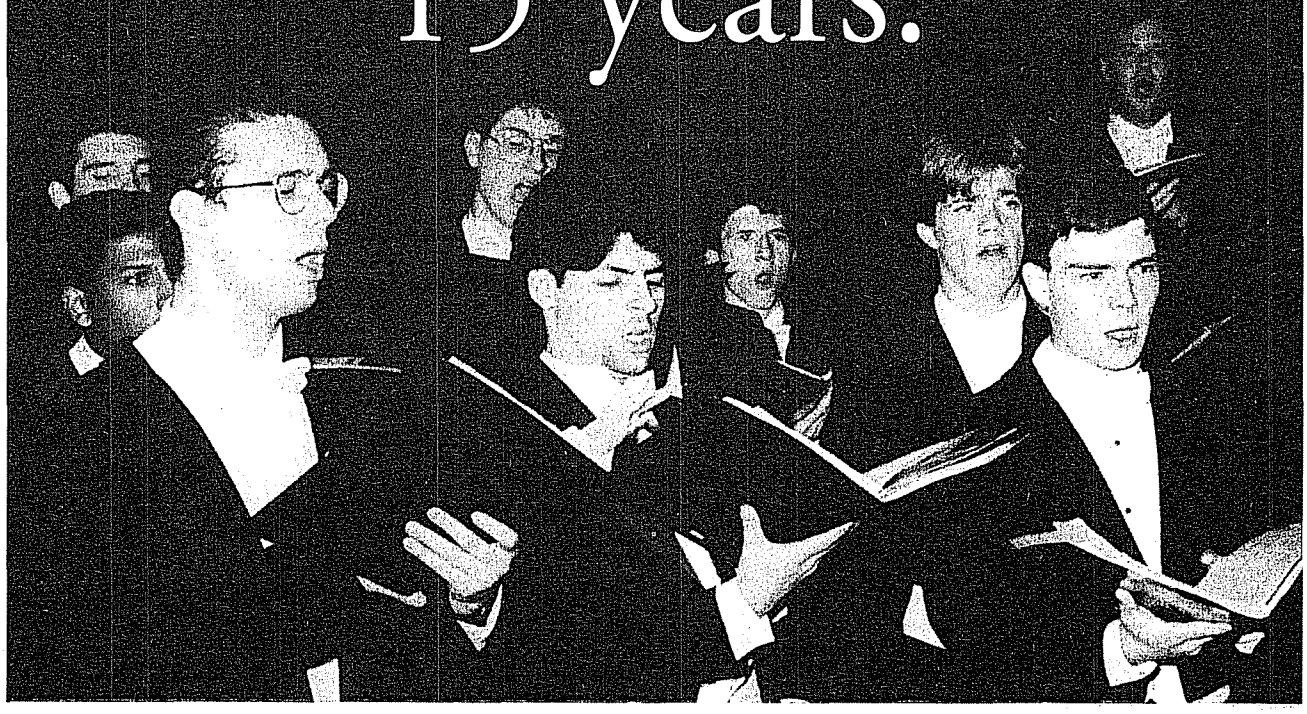
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ACDA Planned Giving

Mary Helps ACDA Take Stock

MARY DECIDED to give $10,000 to the American Choral Directors Association's Raymond Brock Memorial Endowment. She considered her gift-planning options.

She remembered it is usually better to donate appreciated stock than write a check for the same amount. Locating a recent statement from her stockbroker, she reviewed her list of holdings. She noted her stock in Merck Corporation was valued at $100 per share. Checking the evening paper, she found the stock was still trading at that price.

Years ago, Mary purchased 1,000 shares of Merck stock at $10 per share. Since then, through stock splits and remarkable appreciation, her investment increased to $100 per share, with a current value of $100,000.

She considered her options. If she sold 100 shares of the stock, she would have $10,000, less the sales commission, to give the charity. However, at tax time she would owe capital gains tax on the growth portion of the stock, the appreciation amount. Since the 100 shares had a cost basis of $1,000, the taxable amount would equal $9,000. Applying a capital gains tax rate of 28 percent to the $9,000, she calculated a tax bill of $2,520.

Now it is likely she would be able to offset this tax with the charitable deduction resulting from her gift. But the deduction would not be available to offset other taxable income.

Mary smiled. She took pleasure reminding herself that instead of selling the stock, she could instruct her broker to transfer 100 shares directly to the American Choral Directors Association's endowment account. Then, because the American Choral Directors Association is a duly qualified charitable organization, it could sell the stock without any tax on the gain. In addition, she would receive a charitable tax deduction for the full fair-market value of the stock.

If she sold the stock and gave the cash, she would receive only the one benefit of the charitable tax deduction. But if she gave the stock directly to the charity, she would receive two benefits: the charitable tax deduction and the bypass of capital gains.

When she discussed the idea with her accountant, he affirmed her prudence and, knowing her healthy financial condition, encouraged her to proceed. He also reminded her that the charitable tax deduction of $10,000 could be applied against only 30 percent of her adjusted gross income, whereas a cash gift had a deductibility ceiling of 50 percent. However, if she were not able to use all of the deduction in one tax year, she could carry forward the unused portion into the next year.

Mary called the American Choral Directors Association office and told them of her intentions. The American Choral Directors Association did not have an account with her broker, but the Endowment Officer offered to call the broker and arrange for a temporary account so the stock could be moved from her account to the American Choral Directors Association endowment's account. Once the transfer occurred, the American Choral Directors Association would instruct the broker to sell the stock and mail a check, less the commission, to the American Choral Directors Association endowment.

The ACDA Endowment Officer suggested to Mary that she write her gifting instructions (including signature and date) and mail them to her broker, with a copy to the American Choral Directors Association. That's all she needed to do. Once Mary made the gift, the broker sent a written confirmation to the American Choral Directors Association indicating the stock had been transferred and the broker was holding it as agent for the American Choral Directors Association, awaiting selling instructions. Mary smiled again. She felt good about making her gift.

What about you? Do you have appreciated assets, such as stocks and bonds, that could make a tax-wise gift? The ACDA Endowment Officer is available to help you think through and make such a gift. If you want additional information or if you would like a phone call or visit, please complete and mail the form below, or call the ACDA Endowment Office at (706) 556-0079.

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HALLELUJAH!

Timothy W. Sharp, editor

A Church Musician's Bibliography for Dealing with Change, Conflict, and Staff Relationships

During the last decade, the major changes, resulting in reform and in many cases revolution in church music, have come at a price. At least, church musicians are faced with changes that inevitably result in challenges and anxiety. These changes may result in conflict within the church community and within the church staff.

The following bibliography addresses the issue of dealing with conflict, change, and staff relationships. The bibliography reflects the writing of pastors, church musicians, church administrators, and those that deal with people management. It is offered with the hope that anyone confronting these issues might find some words of instruction and wisdom during this period of transition in church music and worship.

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RESEARCH REPORT

Lawrence Schenbeck, editor

New Approaches to Romantic Choral Music

CONDUCTORS approaching choral music in the Romantic Era must often feel like Hercules calling up Hydra: throughout the era, genres were transformed or combined; styles and techniques advanced; traditions evoked and then discarded. Change was a constant, and the results lie littered in all the odd places of the great composers' catalogues. For every garden-variety partsong or motet that survives from the nineteenth century, we also have dramatic cantatas, choral symphonies, "scenes" from *Faust* or Shakespeare, or semi-secular Requiems. Recent scholarship has produced a number of interesting studies of these hybrid, singular works—and also of Romantic composers' eccentric treatments of the standard forms. The following descriptions are based on authors' abstracts.

Choral Symphony

In "Program and Process in the Second Symphony of Gustav Mahler" (Ph.D. diss., University of California at Davis, 1996), John R. Palmer traces the development of each movement of Mahler's *Second* or *Resurrection Symphony* from the earliest sketches to the first printed edition. By combining this examination with a treatment of the processes of unification and transformation at work within the finished piece, he reveals Mahler's underlying thoughts on how to unify a large-scale work. Palmer then compares those musical events with the ostensible programs for the piece. Based on this work, he has concluded that Mahler's detailed programs for the *Second Symphony* are post-compositional attempts to describe his musical processes through metaphor. The real "meaning" of the symphony can be found only by analyses such as Palmer's and by consideration of the text Mahler chose for the finale, the Klopstock hymn *Auferstehung.*

The finale of Beethoven's *Ninth Symphony* has been the subject of numerous and varied critical responses over the years. Yet relatively little attention has been paid to the words the composer derived from Schiller's "An die Freude." With "Ode to the Ninth: The Poetic and Musical Tradition Behind the Finale of Beethoven's 'Choral Symphony'" (Ph.D. diss., University of North Texas, 1992), James Parsons seeks to correct that imbalance. He traces Beethoven's interest in the Schiller poem over a period of more than thirty years and reminds us that the poem had already been set some forty times before Beethoven used it. Central to Parsons's argument is an articulation of what *Freude*—joy—meant to Beethoven, Schiller, and their contemporaries. Joy was in fact a cardinal tent of Enlightenment: in his *Kritik der reinen Vernunft* (2d ed., 1787), Kant asserted the "entire pursuit of reason" had but "one ultimate end—that of happiness." Years before, Johann Adolf Scheibe had already ascribed that aim to music. Parsons links Scheibe's aesthetic, especially his encouragement of the strophic Lied, to Kantian philosophy, to genre and its expectations, and to Beethoven's setting, thus yielding a new perspective on the choral finale.

Dramatic Cantata

Brahms's secular cantata, *Rinaldo,* is the most significant example of his dramatic music.Yet *Rinaldo* historically has been viewed mainly in the shadow of *Ein deutsches Requiem,* published a few months earlier. "Brahms's 'Rinaldo' Op. 50: A Structural and Contextual Study" (Ph.D. diss., University of Nottingham [UK], 1994), by Mary Isabel Ingraham, seeks to remedy this neglect. Part I isolates Brahms's musico-dramatic ideals and identifies possible sources of influence from operatic and concerted vocal works. Part II addresses the textual side of *Rinaldo.* Goethe's text is a terse Romantic expression of one event in Tasso's epic tale of the First Crusades, *Gerusalemme Liberata.* The absence of detail in this retelling contributes greatly to its effectiveness as a psychological drama. Brahms's musical setting employs a corresponding economy of means. In Part III, Ingraham turns to extended musical analyses of structure, tonality, thematic/motivic progression, and word-setting to highlight Brahms's expression of the psychological plot development. Two appendices discuss Brahms's operatic ambitions and the texts he considered as potential libretti; these shed additional light on his musico-dramatic aesthetic.

Masses

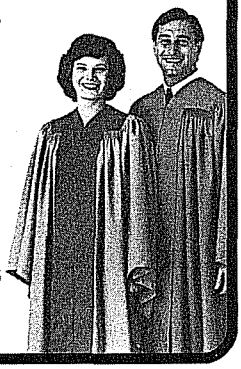
"Thematic and Motivic Metamorphosis in the Masses and Oratorios of Franz Liszt" (D.M.A. diss., Southwestern Baptist Theological Seminary, 1988), by John Barton Brookins, examines the one area of Liszt's music in which his penchant for "thematic transformation" has never been thoroughly analyzed. The study encompasses Liszt's Mass for Male Chorus, the *Missa solemnis* or "Gran" Mass, *Missa choralis,* Hungarian Coronation Mass, Requiem, *The Legend of St. Elizabeth,* and *Christus.* Brookins uses a tabular format to identify thematic elements, show their location in a work, the number of measures they occupy, the voice or instrument that carries each element, and a comment about specific alterations that dominate each appearance of the thematic element. Alterations are then grouped and classified as melodic, rhythmic, or harmonic and "other." These alterations are discussed in relation to the works examined.

"Kunst und Kirche: Studien zum Messenschaffen von Franz Liszt" (Art and Church: Studies on the Masses of Franz Liszt) by Anselm Hartmann (Ph.D., University of Köln, 1991) has been published as No. 168 in the series Kölner Beiträge zur Musikforschung (Kassel: Gustave Bosse, 1991). Liszt wrote his Masses in conscious opposition to the church music of his day. He sought to renew the genre by combining the "advanced" musical art of the day with Christian doctrine; this was in fact part of his plan to reform all cultural life in Europe. But Hartmann finds no evidence that these ideas were worked out in any systematic way in the Liszt Masses. Each yields a different set of aesthetic criteria when examined closely.

Robert Schumann's desire to make a contribution in all historically significant genres, coupled with his work with choral groups in Dresden and Dusseldorf, led to the composition of a Mass and a Requiem in 1852. The Requiem is the main subject of Gregory Harwood's "The Genesis of Robert Schumann's Liturgical Works and a Study of Compositional Process in the Requiem, Op. 148" (Ph.D. diss., New York University, 1991). Schumann struggled with the opening movement of the Requiem. After drafting a traditional, austere beginning in D minor, the composer encountered trouble developing his ideas, and in the end he wrote a completely different setting. Its lyrical style and use of the more unusual key of D^{b} major are decidedly less conventional than the approaches employed by Mozart, Cherubini, or Berlioz. Schumann's concern for coherent tonal structure and thematic unity also influenced his departures from conventional liturgical form. An appendix to Harwood's dissertation contains a transcription of the entire continuity draft of the work, including abandoned sketches, and a critical apparatus.

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Oratorios, More or Less

Posterity has deemed Giovanni Pacini one of the most popular composers of the primo ottocento, less original than his contemporaries, Rossini, Bellini, Donizetti, and Verdi. His works—which include operas, oratorios, cantatas, Masses, Requiems, and countless shorter sacred works—have been all but forgotten. In "Giovanni Pacini's *Giuditta:* The Dramatic Possibilities of the Oratorio" (Ph.D. diss., The Catholic University of America, 1997), Denise P. Gallo seeks to redeem and describe at least one of those works. Pacini composed nearly ninety operas, but the four oratorios of his mature years distinguish him from his peers, for almost no other composers of Pacini's status were writing in that genre. Gallo's archival research suggests that, faced with the growing dominance of Verdi in opera, Pacini turned to oratorio, where he could continue in a style similar to that of opera but remain outside its competitive arena. In focusing on *Giuditta,* composed in 1852 for the festival of Saint Agatha in Catania, Sicily (the composer's birthplace), Gallo emphasizes its close ties to Risorgimento Sicily. Because of the work's initial censorship by the Bourbon police, it was assumed the oratorio was never performed. But it was, first in an abbreviated version and later in its entirety, after which it became a staple in Catanian oratorio repertory. This dissertation includes a translation of *Giuditta's* libretto and the first study edition of a full score of any Pacini work.

More well known are the oratorios of Max Bruch; he wrote five, and their revival seems imminent as the twentieth century nears its end. In "Die Oratorien von Max Bruch: Eine Quellenstudie" (The Oratorios of Max Bruch: A Source Study), Matthias Schwarzer (Ph.D., University of Köln, 1988) examines all five—*Odysseus, Arminius, Achilleus, Moses,* and *Gustav Adolf*—with respect to their genesis, reception, and the biographical circumstances, including persons associated with them. Each oratorio also receives a detailed musical analysis.

Schumann's oratorio *Szenen aus Goethes Faust* realizes the fundamental theme of Goethe's play, in which Faust is gradually led to understand that eternal striving is a necessary condition of humanity and that striving leads to redemption. John Alston's "Words and Music in Robert Schumann's *Szenen aus Goethes Faust*" (D.M. doc., Indiana University, 1995) shows how Schumann underscored the relationship between struggle and salvation both harmonically and motivically. Although the music is not always as inspired as the poetry, the oratorio demonstrates Schumann's profound understanding of the original drama. Kathrin Leven-Keesen explores the early drafts of the oratorio in "Robert Schumanns *Szenen aus Goethes Faust* (WoO 3): Studien zu Frühfassungen anhand des Autographs Wiede 11/3" (Ph.D. diss., University of Göttingen, 1996). Her transcriptions of large parts of the sketches are of material aid in developing a sense of Schumann's creative process and his deepening understanding of the themes embedded in Goethe's text. This dissertation was published (Berlin: E. Kühn, 1996).

—CJ—

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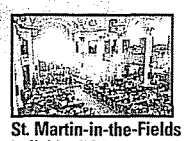
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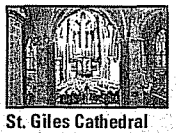
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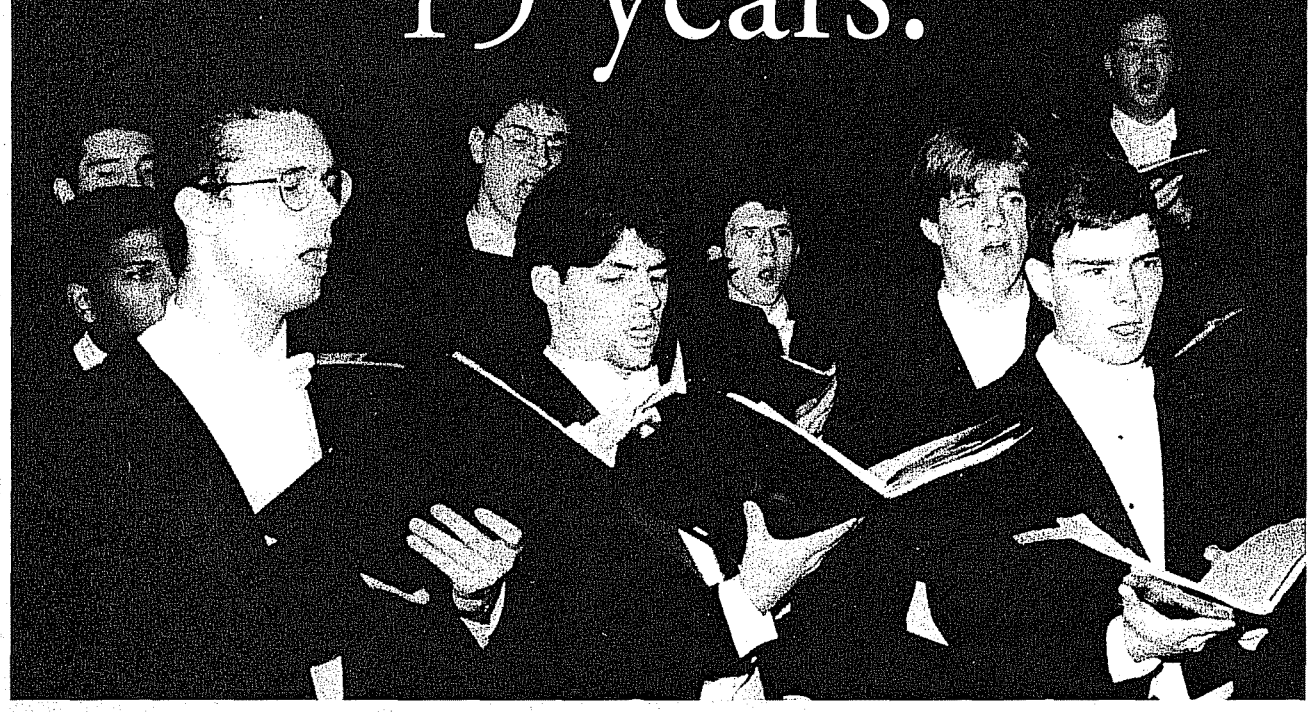
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Compact Disc Reviews

Richard J. Bloesch, editor

Krzysztof Penderecki: Credo
Oregon Bach Festival Orchestra and Choir, Phoenix Boys Choir, Helmuth Rilling, conductor
Recorded 11 July 1998
Hänssler Classics, 98.311; [DDD], 51:07

ONE OF this reviewer's first experiences with avant garde occured at a summer music camp when he was thirteen years old. An instructor walked up to the front of the classroom, wrote "K. Penderecki—Threnody to the Victims of Hiroshima" on the blackboard, and placed the turntable needle on a record. It was not the most subtle introduction in the world (particularly at eight in the morning), but it certainly grabbed the attention of everyone in the classroom.

Krzysztof Penderecki burst into the international scene in the early 1960s with pieces that contained unconventional playing techniques, seemingly throwing out many techniques important in music up to that time. Then he turned his back on all of that, returning to conventional musical language.

In 1996 Penderecki was commissioned by the Internationale Bachakademie in Stuttgart, Germany, and the Oregon Bach Festival in Eugene, Oregon, to compose a mass for choir and orchestra. The commission was instigated by Helmuth Rilling, the artistic director of the Oregon Bach Festival and founder of the Bachakademie. He previously commissioned Penderecki to compose a movement for the *Requiem of Reconciliation,* a joint composition involving thirteen other composers from Europe, the United States, and Asia. In the course of time, the piece transmuted into an hour-long, multimovement setting of the credo text (with some interpolations), scored for five vocal soloists, mixed choir, boys' choir, and orchestra. This work premiered on July 11, 1998, at the final concert of the Oregon Bach Festival.

The *Credo* is broken into five movements. It contains a number of textual interpolations. The bulk of these occur in the central movement, Crucifixus. Latin texts from Holy Week liturgies (Crux Fidelis, Populo Meus, and Pange Lingua Gloriosi), a fragment of the German chorale, *Aus Tiefer Not,* and two Polish hymns (one of which is an adaptation of the Populo Meus text) are included. The other interpolations include an excerpt from Revelations, "He will come again with glory to judge the living and the dead, and of his reign there will be no end," and two Latin verses incorporated into the final movement, "And I look forward to the resurrection of the dead" and "And the life of the world to come." The musical language reflects the emotions of the text being set. Penderecki has not completely turned his back on the music of his youth, and some of the lessons learned in his works from the 1960s are to be heard here. He uses musical texture and timbre in the same way it is found in the *St. Luke Passion, Stabat Mater,* and *For the Victims of Hiroshima.* The language may have changed, but the intellect and talent are the same.

The work was recorded at the premiere in Eugene, Oregon. The performance is awe-inspiring. The five soloists (Juliane Banse, Marietta Simpson, Milagro Vargas, Thomas Randle, and Thomas Quasthoff), the members of the Phoenix Boys' Choir, and Helmuth Rilling must be congratulated.

The booklet includes the text of the *Credo,* a detailed essay on the *Credo* by Penderecki scholar Ray Robinson, and biographies of Penderecki, Rilling, the boys'

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choir, and the five soloists. All this is presented in English, German, French, and Spanish. It is a pity they could not have included a complete roster of orchestra and chorus members as part of the forty-eight-page booklet, particularly since complete rosters of performers were included in other Hänssler discs, such as Handel's *Messiah,* recorded at the 1997 Oregon Bach Festival, or the recording of the *Requiem of Reconciliation.* Moreover, the identity of the boys' choir is nowhere to be found on the CD package, save for the brief biography of the choir. It is this reviewer's hope that the omission regarding the Phoenix Boys Choir was an oversight that will be corrected in future pressings.

David Bohn
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Divine Grandeur
Simon Sargon: *Eil Nora Alilah;* **Robert Beaser:** *Psalm 119, Psalm 150;* **Ellen Taaffe Zwilich:** *Thanksgiving Song, A Simple Magnificat;* **Aaron Jay Kernis:** *Teach Me Thy Way, O Lord;* **Judith Shatin:** *Adonai Roi;* **Stephen Paulus:** *Meditations of Li Po;* **John Schlenck:** *Three Vedantic Hymns*
The New York Concert Singers, Judith Clurman, cond.
Recorded: October, 1996
New World Records 80504-2; [DDD]; 68:04

DIVINE GRANDEUR is a CD of choral works by twentieth-century American composers, performed by the New York Concert Choir, under the direction of Judith Clurman.

It contains a wealth of good music. One is struck by the reverent atmosphere of Robert Beaser's setting of *Psalm 119,* but no less so than that found in the outer sections of the same composer's setting of *Psalm 150,* or in Judith Shatin's setting of *Psalm 23* (*Adonai Roi*). Ellen Taaffe Zwillich's *A Simple Magnificat* exhibits exuberance, but the quiet celebration of her *Thanksgiving Song* stays in the mind with equal persistence. The prayerful supplication of Simon Sargon's setting of *Eil Nora Alilah* recalls the prayerful requests to "Teach Me Thy Way, O Lord" found in Aaron Jay Kernis's piece bearing that title.

Two pieces stand out to some extent, if only because of their length and multimovement status. *The Meditations of Li Po,* by Stephen Paulus, captures the spirit of Li Po's writings without resorting to "oriental" effects. Jonathan Schlenck incorporates some native atmosphere into his settings of three hymns from the Hindu scriptures (the middle setting utilizes a tamboura, a string instrument used as a drone), but his settings, like Paulus's settings of *Li Po,* are effective aesthetically.

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Elliot Goldenthal
Fire Water Paper: A Vietnam Oratorio
Pacific Chorale, Pacific Chorale Children's Chorus, Ngan-Khoi Vietnamese Children's Chorus, Pacific Symphony Orchestra, Carl St. Clair, conductor
Recorded April and July, 1995
Sony Classical SK 68368 [DDD] 65:43

Richard Einhorn
Voices of Light
Anonymous Four, Netherlands Radio Choir and Philharmonic, Steven Mercurio, cond.
Recorded: 23-25 August 1995
Sony Classical SK 62006; [DDD] 70:40

RICHARD EINHORN'S *Voices of Light* and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* are very similar in nature. Both are inspired by devastating events (The trial of Joan of Arc, the Vietnam War). Both address the subject in a non-narrative way, much as Benjamin Britten's *War Requiem* addressed both of the world wars. Both works utilize texts assembled from a variety of sources and authors in a variety of languages. Both use fairly large performing ensembles, including multiple "choirs," vocal and instrumental soloists, orchestra, and pre-recorded sound. Yet there are many differences.

Although many people may not be acquainted with Elliot Goldenthal's name, it is quite likely they have heard some of his music. He has written a number of film scores, including *Heat, Sphere, Batman Forever,* as well as several for director Neil Jordan, such as *The Butcher Boy, Michael Collins,* and *Interview with the Vampire* (for which he was nominated for an Oscar for best film score). He is active also as a composer for the concert stage, having been commissioned to write his *Shadow Play Scherzo* in honor of Leonard Bernstein's seventieth birthday. He received awards from the American Academy of Arts and Letters, the American Music Theater Festival, and an Obie award for his theatrical oratorio, *Juan Darien—a Carnival Mass,* which was also nominated for an Emmy.

The resources used for Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* are numerous. The text is polyglot (French, English, Latin, and Vietnamese) and drawn from a vast variety of sources, both sacred and secular (a dozen authors are identified, including a poet who is a veteran of that war). The performing ensemble is large and varied, using three choirs, two vocal soloists, solo cello (Yo-Yo Ma), a huge orchestra, and some prerecorded material. The musical language includes everything from jagged, non-tonal writing to folk songs. Yet, for some reason, this work feels like a unified whole. No transitions are heard as the music passes from clearly tonal to a more dissonant language; one is aware of the change only after the fact.

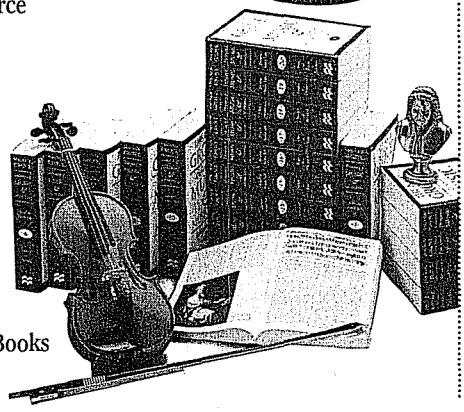
The impetus and inspiration for this piece should be fairly obvious from the

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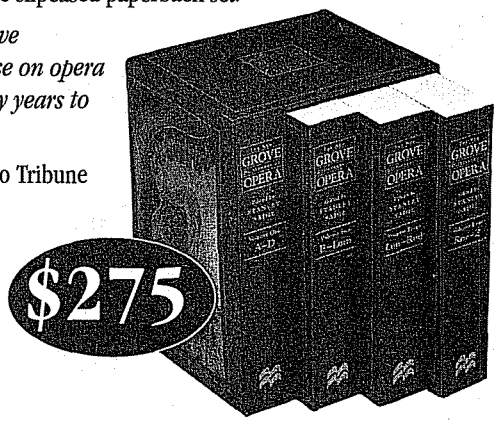
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title, and the commission was timed so the premiere of the work would fall on the twentieth anniversary of the formal end of the war on April 30, 1975. The "Vietnam Experience" (as it is called by Carl St. Clair, who was involved in the commissioning process and conducted the recording) is still a difficult subject for many people. This piece does not take sides or try to soothe; it pulls no punches, but it also contains moments of great tenderness and even beauty. *Fire Water Paper* receives an exemplary performance by performers who are clearly dedicated to the music; the piece progresses as if one is looking at a giant tapestry, displaying the human experience of that war in all its brutality, anger, grief, and compassion.

The impetus for composing *Voices of Light* came from viewing Carl Dreyer's film *The Passion of Joan of Arc,* a singular film that is on many movie scholars' short list of the greatest films of all time. While it might have been instructive to view the film in the context of reviewing Richard Einhorn's composition, this was not possible. It may be that a knowledge of the film may affect one's reaction to the piece; the composer himself writes, however, that he wished to "attempt a stand-alone work that would speak to various aspects of Joan's life and legend," and so an examination of the work on its own merits is certainly valid.

Einhorn assembled the text for his work from a variety of sources, including the Bible, writings of a number of writers from the twelfth to fifteenth centuries, including St. Hildegard von Bingen and St. Jeanne d'Arc herself. These were woven together to produce a sort of "ritual drama" roughly paralleling the action of the film. He chose to set these fragments in their original languages (Latin, Italian, and both Old and Middle French), which further adds to the ritual nature of the work as a whole. He scored the piece for two solo quartets, several viole de gambe, orchestra, and a tape of a church bell known to Jeanne d'Arc, giving himself a varied pallette to manipulate in the way a playright uses characters on the stage.The performances are polished and clearly committed to the music presented. The music itself is rather unimpressive. It is harmonically static and full of pseudo-medieval gestures, with more than a hint of American minimalism. Furthermore, it seems Einhorn cannot decide if he is composing the ritual drama the texts suggest, or whether he is writing a more traditional piece, with all the typical dramatic effects. Either route is viable—look at Arvo Pärt's setting of the *St. John Passion* or Stravinsky's *Oedipus Rex* for examples of ritualized drama and the entirety of musical history for examples of the latter. *Voices of Light* does not match up to any of these on its own.

One thing repeatedly mentioned in the liner notes for this disk (and in other sources on film history) is the unusual nature of Dreyer's film—the use of unconventional camera angles and editing techniques, the use of a single, complex set (where most parts of the set could be removed and replaced to accommodate the cameras and lights), and the "naturalistic" acting style. It is a pity Einhorn was not able to create a work as original as the film that inspired it.

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Unitarian-Universalist Church
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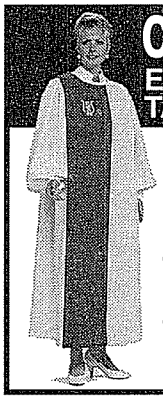
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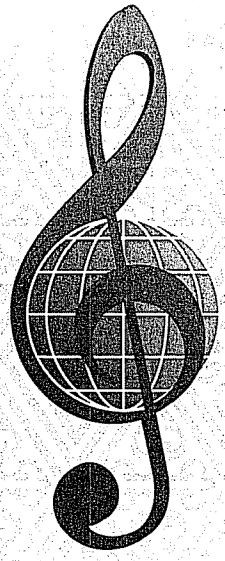
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BOOK REVIEWS

Stephen Town, editor

Robert C. Marsh
Dialogues and Discoveries: James Levine: His Life and His Music
New York: Scribner, 1998. 331 pp. $27.50. ISBN: 0-684-83159-7.

IN THE preface to this biography of James Levine, the author states the following:

> The basic questions confronted in these pages are: How does the performer make music? What is the source of the performance that seizes our attention so firmly? How does the creative process work? This book has been written with these priorities foremost and the belief that these questions can be answered in a way anyone concerned with music will find informative. (p. 13)

What develops is a book written in an analytic, evaluative style in collaboration with Maestro Levine. It is divided into four sections: Levine's life; his rehearsal technique; an in-depth discussion of specific recordings, including observations on the recording of *Fantasia 2000* with the Chicago Symphony; and most significantly, conversations between the author and the conductor from 1973 to 1996. The volume also details Levine's musical life from his first piano recital at age six, his Cleveland Orchestra debut at age twenty-four, and tripartite career as pianist, symphonic conductor, and theatrical conductor.

Perhaps the major reason to compel conductors to add this volume to their libraries is the "nuts and bolts" nature of the book, as Levine openly shares his experience and advice. A few examples are cited below.

On his success at the Met:

> enthusiasm, well-applied psychology, and comprehensive musicianship are keys to Levine's success. (p. 43)

About conducting:

> I want to make myself obsolete in the concert itself. I want to be able to have the conception seem to emanate from the orchestra members, who are, after all, the ones with the instruments. . . . I would like to get to the point where the audience would have the feeling they don't see me. (p. 56)

On working with an orchestra:

> You want these people to be inspired by what inspires you. You wind up saying things like, "Here for me the problem is . . . ," and you are letting them in on your conception, so they are part of the process of developing a performance—as if we were playing large chamber music. (p. 91–92)

Score study:

> Studying a score is, to a point, gradually forming an informed opinion of how it ought to sound. Then you reach a certain point when you start to free yourself of the printed music, and you start thinking of the reality of working with human musicians in real acoustical spaces, and you realize that the path to an honest performance is paradoxically circuitous. (p. 98)

The appendixes detail Levine's extensive discography and performances conducted at the Metropolitan Opera.

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Daniel R. Melamed, ed.
Bach Studies 2
Cambridge University Press, 1995. 238 pp. $54.95. ISBN: 0-521-470676 (Hardcover)

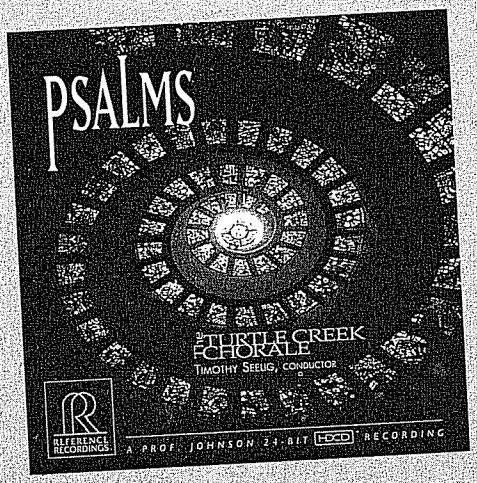
DANIEL R. MELAMED'S *Bach Studies 2,* the second volume in a series initiated by the American Bach Society in accordance with the Bach tercentenary years of 1985, further demonstrates the breadth and scope of recent research on J. S. Bach. This collection of essays covers a considerable amount of territory, ranging from the analyses of Bach's compositions with regard to both his compositional and performance practices, to looking at how Bach's music was received and used by the next generation of musicians in his family. While there has been vast research and writing on this subject over the last 150 years, it is astonishing and gratifying to see the new directions and the wealth of new ideas that are still being drawn out of the seemingly inexhaustible storehouse of treasures we know as Bach.

Kirsten Beisswenger leads this assortment of essays with a study of what might be an early version of the first movement of the *Italian Concerto* (BWV 971) and gives us a detailed analysis of what is apparently a work "under construction." Several other articles in this collection also try to give us a brief glimpse into Bach's workshop, such as Kobayashi's study of the rhythmic variation principle in the *Passacaglia in C minor* and Jeanne Swack's reading of the incomplete *A Major Flute Sonata* (BWV 1032), from which Bach himself excised some forty odd measures. Whereas Swack's reading of the *Flute Sonata,* though departing from previous readings, is a plausible reconstruction, Kobayashi's arguments for rhythm as the governing variation principle in the *Passacaglia* are less convincing.

One of the gems in this collection is Joshua Rifkin's essay, "Some questions of performance in J. S. Bach's *Trauerode.*" Rifkin points out that we have more information concerning the compositional history and first performance of this piece than any other composition by Bach; and yet, a modern performance of the work poses a great many difficulties with regard to size and disposition of the performing forces. One of the major

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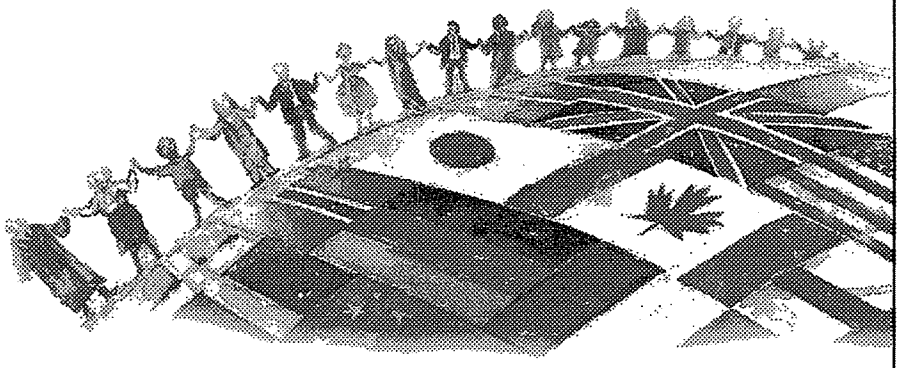
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problems Rifkin addresses is the makeup of the instrumental group for the *Trauerode,* with special emphasis given to the use of two lutes and gambas. Rifkin spends considerable time asking why Bach calls for this unique instrumentation, what movements they were used in, how they were used, and what role, function, or notes they actually played. This is the longest essay of the collection, with a wealth of scholarly and practical information (a large part of which is found in the many extensive footnotes Rifkin provides); and yet, even the author humbly admits that the study raises more questions than it answers.

Two of the essays deal with various aspects of the *Musical Offering:* "The Theological Character of J. S. Bach's *Musical Offering,*" by Michael Marissen, and Paul Walker's "Rhetoric, the Ricercar, and J. S. Bach's *Musical Offering.*" Marissen's essay brings up some interesting points to consider, but his arguments appear to overreach his premise as he pulls together a wide variety of loosely connected ideas to make his point. Walker's articles challenge the Kirkendales' conviction that Bach modeled the *Musical Offering* on Quintilian's rhetorical treatise, *Institutio oratoria,* by asserting that Bach was drawing on the long history of contrapuntal writing as represented by the word ricercar.

Christoph Wolff's article, written in memoriam of his mentor, Paul Henry Lang, deals with what Bach knew of the music of his predecessor and how this knowledge was used in his own musical life. Wolff briefly surveys the eminent composers (Schutz, Buxtehude), theoreticians (Praetorius, Bernhard), and resources (the St. Thomas School's library and Bach's own family heritage, *Alt-Bachisches Archiv)* that Bach was aware of and drew on creating his work. Wolff concludes his article by drawing a parallel between Newton's work in science and pursuit of perfection to that of Bach's philosophy of musical perfection as the fusion of theory and practice. The subject and the brevity of this article (as well as the known scholarship of the author) make this reviewer hope that Wolff will soon expand on this fascinating subject.

Two final essays deal with Bach's sons and the role they played in passing on their father's legacy. Melamed investigates a thirty-six voice canon that was found in C. P. E. Bach's estate catalogue, while Wollny studies the use Wilhelm Friedemann made of this father's cantatas as a music director in Halle. The Melamed article relates only tangentially to J. S. Bach because of Bach's extensive preoccupation and work with canons. Wollny's essay, however, provides an interesting insight into how Bach's eldest son, Wilhelm Friedemann, used and reworked his father's efforts to fit his own special circumstances. One of the most interesting conclusions from this study is the obvious reverence or respect Wilhelm Friedemann had for his father's work. Evidence of this is found when exploring the effort he took in preserving his father's original conception of a work, and how of all the compositions he performed as part of his duties, he reserved his father's (or his own) works for the most important festival services of the church year.



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Overall, the broad scope of this book is very admirable, reflecting the great diversity of current research on Bach and his music, but the quality and importance of the essays vary a great deal. This book, while not for everyone (especially the novice in Bach studies), provides interesting, challenging reading for those wishing to explore the more recent inquiries into Bach's domain. This second volume of the Bach studies provides an excellent continuation of the series begun with the first book and it is hoped will be followed by more such perceptive, insightful explorations.

Bill Braun
Wisconsin Lutheran College
Milwaukee, Wisconsin

—CJ—

Editor's Note: See "Research Report" in the February 1999 issue of *Choral Journal* for a description of a new book by Melamed and Marissen.



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CHORAL REVIEWS

Richard Nance, editor

Editor's Note: It has been my pleasure to prepare this column, my first as Choral Review Editor. ACDA members by now know that Cory Carlson, the previous editor, tragically passed away a few months ago. I am pleased to be asked to take over for Cory and consider it a challenging task, because he did his work so well. I am honored by the trust placed in me by Wesley Coffman and Ann Easterling, and I feel great support from the many choral reviewers around the country who responded to my questionnaire. One of the things I would like to do as editor is feature composers from various regions of the country. I feel there is a true regionality in repertoire. For example, choral musicians in my part of the country may not know much about composers from the east coast. I chose to start with the region most familiar to me, the northwest. This area of the U.S. and Canada is home to many fine composers who write music for a variety of choral media. As the year progresses, we will focus on other regions. Thanks to my northwest colleagues who so eagerly jumped in to write these reviews.

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VOCAL RANGES



Music from the Northwest

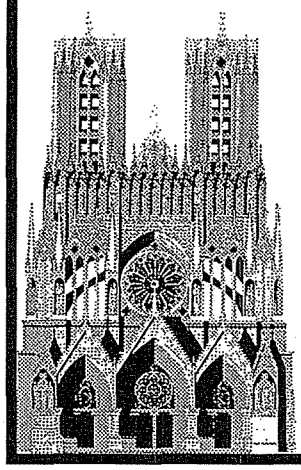
Banks of Doon
Donna Gartman Schultz
SATB, violin, piano
Boosey & Hawkes, OCTB6877, $1.75

The celebrated eighteenth-century Scottish poet, Robert Burns, wrote often of love—both joyful and sorrowful. In love himself at the age of sixteen and married at eighteen to his "bonnie Jean," Burns's short life was filled with unhappiness as he struggled to eke out a meager living. While the melody of this work is entirely new, it is somewhat reminiscent of an old Scottish air. The instrumental obbligato underscores the great poignancy of Burns's lyrics. Set in homophony so the text can be easily understood, the poem speaks of false love and heartbreak. The violin solo is a countermelody that laments the sorrow described in the text. Range requirements and poetic expression make the work appropriate for high school, college, and adult choirs. The piece is beautiful, artistic, and well-crafted.

Karen Fulmer

Due North
Stephen Chatman
SATB
Highgate Press (E.C. Schirmer, agent)
Published separately:

1. "Mountains," 7.0367 $1.10
2. "Trees," 7.0368 $1.25
3. "Woodpecker," 7.0369 $2.70
4. "Varied Thrushes," 7.0370 $1.10
5. "Mosquitoes," 7.0371 $1.55



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Stephen Chatman lives in British Columbia, Canada. He subtitles this set of pieces, "five songs of nature for unaccompanied mixed chorus." Of moderate difficulty, accessible to a good high school choir and almost any college-level choir, these pieces use a version of minimalistic repetition techniques to paint pictures of the various natural phenomena described in the titles. "Trees," for example, uses the names of different trees (pine, walnut, hemlock, balsam, cedar, maple, sycamore, poplar, and Douglas fir) as building blocks for texture—using the sustaining possibilities of the n, l, and m consonants. "Varied Thrushes" uses a simple chord structure (the chorus singing "ah" and "oh") while two whistlers from the choir whistle a sustained major 2nd dissonance above (getting two who can whistle in tune is a challenge!). "Woodpecker" is the most formidable, with rhythmic difficulties and subtly shifting patterns that make memorization difficult, while "Mosquitoes" is vocally challenging; the choir sustains "bz" throughout the piece. A bass soloist alone ends "Mosquitoes," the composer calling for another chorister to clap hands (killing the "mosquito") above the head of the soloist. "Mosquitoes" lends itself to other "business" by the choir, as well. This set is effective with the audience and fun to sing.

Richard Sparks

Gloria
Imant Raminsh
SATB divisi, SATB soli, Orchestra
Boosey & Hawkes, LCB258, $10.50

Every moment in this twenty-six-minute work is an expression of joy! The medium is sometimes quiet, sometimes powerful, sometimes simple, sometimes complex . . . but always beautifully tonal and melodic. In five movements, the work begins with an atmospheric and "angelic" statement of "Gloria Deo," before leading with an accelerando into the vibrant "in-one" tempo that controls most of the remainder of the movement. A solo quartet or semi-chorus, used briefly in this and other movements, provides contrast in the ever-changing texture. Movement #2, the "Laudamus Te," begins with a lovely *tutti alti* melody taken up sequentially by the tenors and basses. When the sopranos take their turn with the fugal theme, the other parts progress to chordal accompaniments of rhythmic statements of "lauda, laudamus te, adoramus, glorificamus." Movement #3, mostly in $\frac{9}{8}$ is a flowing, melodic setting of "Domine Deus," which would effectively stand alone as a church anthem. In movement #4, even the "miserere nobis" text, refreshingly composed in a major key, maintains a humble, yet confident joy.

The orchestral introduction of the final movement borrows from that of the previous movement and ingeniously transitions to an exciting fugue. One of many wonderful surprises occurs on page 74, when an unexpected recapitulation of the first movement's opening "Gloria Deo" section softly interrupts the gathering intensity. Then, just as suddenly, the basses briefly reintroduce an inverted version of their earlier allegro "Cum Sancto Spiritu" theme. From here, the work reaches its conclusion in less than thirty seconds, a thrilling finish.

Neil Lieurance

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He is Born! (Il Est Ne, Le Divin Enfant)
Donna Gartman Schultz (arr.)
Two-part or unison, harp or keyboard, opt. oboe and percussion
Sacred Music Press, 10/1529 S, $1.40

This beautiful setting of the traditional French carol is representative of the skillful artistry and musical craftsmanship found in all music written by Tacoma, Washington, composer, Donna Gartman Schultz. This arrangement opens with a solo oboe playfully introducing a countermelody accompanied by finger cymbals and hand drum. As the keyboard and voice parts enter, the melody is enhanced with a light, dancelike accompaniment to announce the infant's birth. The optional harmony part is a melody of its own, often harmonizing in thirds. Energy and excitement build as each verse is set with an accompaniment enhancing the text. The piece concludes with a unison statement of "He is born," bringing the voices and instruments together for one final announcement of the joyful birth of the child.

While most of the piece is written in $\frac{2}{2}$ meter, the occasional alternation with $\frac{3}{2}$ provides variety and a dancelike lightness to the work. The modest ranges and comfortable tessituras of both voice parts make this composition appropriate for children, middle or high school treble choirs, and adult church choirs. An optional French text is provided for the opening verse.

Karen Fulmer

Maria Walks amid the Thorn (Maria durch ein Dornwald ging)
Ron Jeffers (arr.)
SATB
earthsongs, C-05 $1.35

Ron Jeffers's arrangement of this late fifteenth-century carol is superbly crafted. Each verse is voiced differently, first women's voices, then men's, concluding with full choir. Choirs will enjoy the opportunity for women and men to sing separately and then conclude together. The harmony is sweet and lush. There are no editorial markings on the page, leaving the responsibility of interpretation to the conductor. Care should be given to sing with a sensible tempo, not too slow. By the nature of the text and the expressive vocal lines, dynamic shading and legato singing are essential. As has become standard with earthsong publications, a fine German/English translation is provided on the back page. The choir has the choice of singing either in German or English.

Robert A. Hawthorne

Medieval Gloria
Vijay Singh
TB (also available SA) optional hand drum
Belwin Mills, OCT9614, $1.30

This octavo is a nice work for all levels of male choruses. It offers open-chord harmonies, reminiscent of the Middle Ages, and simple rhythmic interest. The text, from the ordinary of the mass, is offered in Latin, giving an opportunity to work on language development. A cantor opens the song with the primary theme, then the entire choir echoes the line, moving into a two-part open chord structure.

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This harmonic section returns after two new statements of text where the melody is passed from voice to voice. The work ends with the opening section returning in a simple canon first, then coming together in three parts. The limited ranges work well for changing voices, with tenors ranging from e♭ to e♭¹ and basses from b to b♭.

Portland's Vijay Singh offers a simple optional hand drum rhythm that gives another dimension to the style. There is enough dynamic interest to provide opportunities for energetic, sensitive singing and strong, full voice singing. The long lines offer chances to work on breath development and phrasing. This work is versatile enough to be used at Christmas or any time of the year. It can also be used as an effective processional, though at only 1:50 minutes in length, certain sections of the piece may need to be repeated.

Twyla Brunson

Missa Brevis
Stephen Hatfield
Three-part treble
Boosey & Hawkes, OCTB6779, $1.80

To use a phrase currently in vogue, Stephen Hatfield's music defies category. Where does one begin to discuss, as a group, works whose sources are Chassidic (*Vus Vet Zayn*), Afro-Cuban (*Camino Caminante*), Appalachian (*Queen Jane*), Tamil (*Ödi Ödi)*, Australian Aboriginal (*Sweet Tooth*), Muslim Egyptian (*Ya Faroule*), and Zulu (*Jabula Jesu*)? It is tempting to be either suspicious or overwhelmed by the eclectic nature of his musical explorations. Yet there is an all-important commonality that characterizes Hatfield's publications: they work, teach, and inspire. He has an instinct for how the singing voice finds expression, and as a result, singers are drawn to explore the imaginative ideas within each piece. Ranges are practical (though occasionally altos are called upon to be heroically low), which must of necessity be the case for the repertoire selected for the *Doreen Rao Choral Music Experience: Education Through Artistry* series, in which most of his music is to be found.

The *Missa Brevis,* for three-part treble voices, is a case in point. This work is one of his most extensive, its four movements providing a microcosm of Hatfield's highly original approach. The "Kyrie" is based on the Gaelic burial song *Cro Chinn Tsail;* the theme of the "Gloria" is an ancient call used in Norway to summon cattle; the "Sanctus" is based on street music of the high Andes; and the source of the short "Agnus Dei" is a yodeling song of the Isongo people of Central Africa.

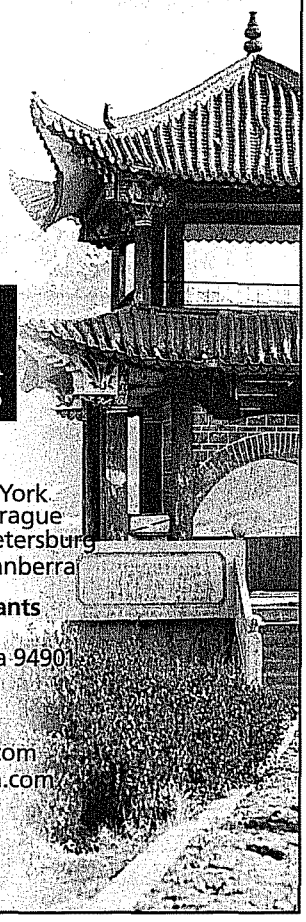
When asked to expand on the fact that this is his favorite piece, Hatfield replied,

> I think it's my most bold and successful attempt to transform the original sources into new forms, while retaining their emotional kick. I like the merging of brief ostinati with a more linear counterpoint. I like the emotional and spiritual states visited by the movements and the way each movement pays tribute to women's voices in a different way. And I enjoy the gradual intensification of the undulating line, which moves very slowly in the "Kyrie," then with a certain proud and languid energy in the "Gloria," to the rapid wave form in the "pleni sunt coeli" of the "Sanctus"—then slowly again in the "Agnus Dei," but with an added sense of weight and pain.

Hatfield often writes for the Amabile Youth Singers, a fine Canadian group featured at the Chicago ACDA convention, but again categorization by target age is unwise. The *Missa Brevis,* like all his music for treble voices, is so rich that it is satisfying for all levels of choirs. Harmonies can be challenging, but for the most part the difficulty level is moderate. Rhythmic interest is very high in all his works, and though the *Missa Brevis* does not call for percussion, many of his other pieces do.

Stephen Hatfield was a high school English teacher before he began composing music, and his exuberant love of language and its implications in singing are

Marco Polo knew what he was doing.



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hallmarks of his compositional style. It is a sheer gift that his music simply feels good in the mouth.

Solveig Holmquist

Ödi, Ödi
Stephen Hatfield (arr.)
Treble or Mixed Voices
Boosey & Hawkes, OCTB6850, $1.25

When Stephen Hatfield is not exploring the world searching for sources for his musical settings, he lives and teaches on Vancouver Island, British Columbia, Canada. He is well-known for his interdisciplinary work as an academic, linking science with the arts. Those who have attended his workshops have been impressed by a demonstration of the kinetic energy in toys or scientific items as compared to energy in music line and rhythms. Equally impressive is the breadth of origins of inspiration used in his compositions—Andean pan-pipes in *La Lluvia,* the *Balinese Monkey Chant,* or "Ketjak," in *TJAK!,* or a vacuum cleaner in *Three Ways to Vacuum Your House.*

Most of Hatfield's arrangements are for treble voices, and nearly all are in a polyphonic style that allows easy adaptation by many combinations of voices. Such is true of *Ödi, Ödi,* a warm, hypnotic setting of a Tamil (of India) text that describes "millions of people . . . searching for the light that is within them." The arrangement is unaccompanied, with the suggestion that a finger cymbal or zil be added. The edition contains descriptions of the music, a complete translation guide, and rehearsal and performance ideas, including helpful suggestions for sustaining pitch and creating a recommended, stylistic tone quality.

Neil Lieurance

O Ignis Spiritus (O Spiritfire)
Imant Raminsh
SATB, some divisi
Boosey & Hawkes, OCTB6945, $2.75

This seldom-seen Latin text by the visionary St. Hildegard von Bingen contains a wealth of vibrant, positive images of nature. It comes as no surprise that Raminsh provides inspired settings of these images; he enjoys natural history, photography, and canoeing, and he has served as a naturalist/interpreter in British Columbia provincial parks. Every fragment of the text is treated with care. Constantly changing, yet unified combinations of voices, meter variations, and textural mixes provide variety. Both homophonic and polyphonic writing are employed. Chantlike and chordal writing sets most of the descriptions in the text, while an exciting fugal section creates an exclamation of joy and praise. Although the variable meter changes require careful attention of the sight-reader, they are logical and appropriate inflections, which are quickly recognized as rewarding, natural expressions of the text. With approximately eight minutes of rather

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demanding tessitura, this is a work for singers with mature voices and secure musicianship (skilled church choirs or advanced high school or college choirs). The printed edition includes an English translation by John A. Miller, intended only as a reference, not as a singing alternative.

Neil Lieurance

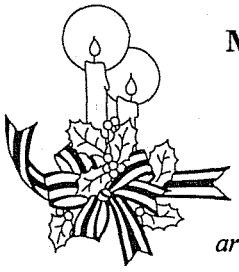
Psalm 121
Imant Raminsh
Treble Choir (SA), strings or piano
Gordon V. Thompson (Warner Bros., USA distr.) VG232, $1.35

This extraordinarily beautiful setting (in English) of Psalm 121 is accessible and appropriate for children's choruses, high school treble groups, and adult women's choirs. Originally written with a rich, melodic, string accompaniment, the publication contains an effective piano accompaniment that also works well with organ. The fluctuating $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{3}{4}$ meters of the piece and its dramatic yet smooth key changes bring life to the descriptive psalm text ("I will lift up mine eyes unto the hills"). This is a highly motivating, educational piece for students. Both voice parts explore dynamics and phrases via carefully constructed voice-leading. It is an impressive school contest number or church anthem.

The award-winning composer, conductor, violinist, and teacher, Imant Raminsh, was born in Latvia and emigrated to Canada at an early age. He is the founding conductor of the Prince George Symphony, the Youth Symphony of the Okanagan, NOVA Children's Choir, and AURA Chamber Choir. He resides in British Columbia, Canada.

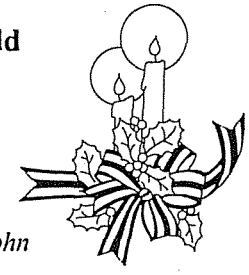
Neil Lieurance

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Rise Up, My Love, My Fair One
Imant Raminsh
Two-part treble, viola, piano
Boosey & Hawkes, OCTB7066, $2

Rise Up, My Love, My Fair One is a new setting of the well-known text from the Song of Solomon. This piece is highly lyrical, with long, legato, melodic lines, ebbing and flowing in intensity. Rich harmonies, with overlapping duple and triple meters occupy a prominent role. The solo viola serves as both an obbligato instrument and an equal partner in the development of the musical material. The two-part treble voices divide into three and four parts frequently throughout this six-minute work. The vocal lines of *Rise Up, My Love, My Fair One* range from b♭ to b♭2 and require solid vocal technique, mature phrasing, and musicality. The soprano 1 part is especially demanding, with high tessitura and long lines. This is music that singers will love to sing, conductors will enjoy conducting, and audiences will love to hear.

Rebecca Rottsolk

Rock & Hawk
Ron Jeffers
SAB
earthsongs, S-59, $1.45

This unaccompanied setting of Robinson Jeffers's (1887–1962) poem, *Rock & Hawk,* captures the rugged, austere character of the Carmel Coast of California. Written for three-part choir, there

are several opportunities for divided singing in the soprano and baritone parts. A good choice for choirs with a limited tenor section, Ron Jeffers pens an interesting, challenging part for the baritone singers, with full range (B–d^1) and equal in harmonic complexity to the women's voices. The music is rhythmically interesting, austere harmonically, and an excellent teaching tool for exploring second, seventh, and ninth intervals in both melody and harmony. *Rock & Hawk* is medium difficult.

A marvelously descriptive text, set keenly by the composer, *Rock & Hawk* can be programmed effectively as an opening number for a Fall or Spring Concert. The text and its setting are declamatory, strong, and powerful. Consider *Rock & Hawk* for a concert built around the themes of the natural world or American Poets. Consistent with other music being published by earthsongs, an extensive explanation of the text and notes about the author are provided on the back page of the music.

Robert A. Hawthorne

Sailor Songs
Vijay Singh
TTBB
Hal Leonard, 08741466, $1.50

This is a bargain price for three great songs for male voices. These unaccompanied pieces, composed for Male Ensemble Northwest last year, are based on sea chantey texts. Vijay Singh has a real sense of what it takes to make male voices "sound." He possesses an uncanny ability to tie the lyrics to the music. *Sailor Songs* is a bit easier to prepare than his other set for male voices called *Celtic Songs,* and the humor and plaintive qualities are still there.

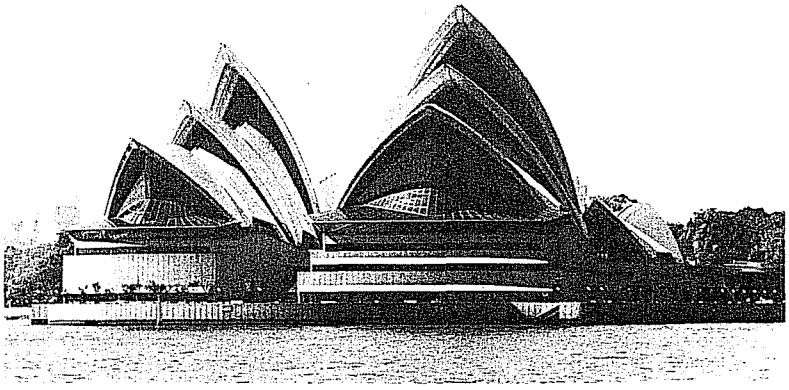
The first song of the set, *Leave Her, Johnny,* is a playful TBB number in which shipmates urge Johnny to leave his girlfriend and get on board the departing ship. This work features easy voice leading and comfortable tessituras, with the tenor extending to a g^1 and nothing lower than a G for basses. The second piece, *Her Bright Smile,* is stunning in imagery and honesty to the text. The composer creates a haunting melody and utilizes some unusual, satisfying harmonies to maximize the emotional content. Other than an $a^{\flat 1}$ in the first tenor, the parts lie in a very comfortable range. Singh closes the set with *Bangidero,* a lilting chantey in which the crew sings its admiration for their dashing, legendary captain.

All three settings are easy enough for good high school male voices and sophisticated enough for college and community choirs. This set is well-received by audiences, and festival male choirs enjoy singing them in Male Ensemble Northwest workshops.

Howard Meharg

Stella Maris
Vijay Singh
SSATBB, soprano solo
National, NMP 265, $1.35

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Vijay Singh's *Stella Maris* is a challenging, hauntingly beautiful work using Latin "phraselets" for the text. The composer exhibits an understanding of how his music and the associated text can be combined to evoke desired images. To bring about the ethereal quality this music warrants, the piece should be performed without vibrato, as the composer suggests, and at a moderately slow tempo with quite a bit of flexibility.

The opening of the piece is challenging for all the vocal parts, with exposed lines and quiet, dissonant chords requiring a great deal of controlled singing by the ensemble. These pitches can be difficult to hear, but are poignantly important to the text. The interwoven phrases on the text, "Maria Virginum" eventually build to a glorious chord at the statement, "Semper Clara" which marks the end of the first section. This is the one phrase in the entire piece with a dynamic marking above forte. The second half of the piece incorporates an effective, sustained homophony with the chorus repeating the text, "O magnum mysterium," beneath a soprano solo that floats above the ensemble. This solo requires a pure, light voice, singing with as little vibrato as possible. The final measures of the piece end on an A-major chord, with the soprano solo closing by becoming part of the ensemble.

The tessituras for all voice parts are generally modest, with the sopranos and tenors never going above $f\sharp^2$ and $f\sharp^1$, respectively. Exceptions to this are the second bass part, which extends down to D, and the sopranos and altos, who sing down to g. It should be noted that although the published music is listed as SSATTBB, there is no divisi in the tenor. The greatest challenge for the singers is to sing with control, softly and sustained without vibrato, but expressively. At the composer's suggested tempo, *Stella Maris* is a little over five minutes in length. It would be equally effective for church services or concert programs presented by college, community, or excellent church choirs that are experienced in singing unaccompanied works.

Marvilla R. Davis

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The Ionian Psalter
Peter Hallock
SATB, organ
Ionian Arts, Inc., subscription only

Evocative harmonies, chant-inspired melodic contours and great sensitivity to text mark this complete setting of the 150 psalms as one of the monuments of liturgical music by a twentieth-century American composer. Affirmed as the most widely used setting of the Psalter by Episcopal and Lutheran churches in America, *The Ionian Psalter* follows a pattern of accompanied, unison antiphons for the congregation and unaccompanied psalm verses sung by the choir in a modified form of Anglican chant. It is the magnum opus of one of the Northwest's premiere composers and church musicians, Peter R. Hallock, who served St. Mark's Episcopal Cathedral, Seattle, for over forty years. The *Psalter* is arranged in the three-year cycle of the Revised Common Lectionary now used by Lutheran, Episcopal, and Roman Catholic parishes.

Hallock's compositional artistry in the *Psalter* incorporates two seminal influences: plainsong and the twentieth-century British church idiom. Plainsong contours and sensitive attention to scansion are hallmarks of Hallock's text-setting. Hallock founded and continues to conduct the Northwest's finest plainsong

group, the St. Mark Compline Choir, and his wide acquaintance and appreciation of chant are evident throughout the *Psalter.* Similar to chant notation, he uses white notes (reciting tones) and black notes (cadential or syllabic inflections) without exact duration; divisions are notated by single and double bars and are easy to read. Unlike chant notation, Hallock takes particular care to mark dynamic inflections that evoke the mood of the verse in question. Fine gradations of change and dynamic alteration within a verse are common.

The majority of the settings are SATB, with occasional optional divisi, particularly in bass and soprano lines. Ranges rarely exceed F to a^2. Hallock's harmonic language is a unique blend of linear direction and vertical color. Hallock studied at Coventry Cathedral, and the British idiom is reflected in a "Howellesque" chromatic coloring but also an indefinable "mystic" quality that makes his music linger in the ear. One of the benefits of this Psalter is its high artistic quality and individuality contained within approachable formats. The psalms range from moderately easy to moderately difficult, but most can be learned by an average church choir in one rehearsal. The organ accompaniments to the congregational antiphons are published separately and are immediately accessible to almost any instrument or player.

The Ionian Psalter may be purchased only by subscription, and charges vary depending on the number of choristers, though the average charge per chorister is $5.00 per set. Two sets are issued during each Lectionary year (at the beginning of Advent and Pentecost) and the entire Lectionary cycle is completed in three years. Individual psalms may not be purchased. Each psalm is produced in loose-leaf format and a strength of the set is the elegant layout designed by Carol Crosier, general editor for Ionian Arts publications. For further information contact Ionian Arts Inc., P. O. Box 259, Mercer Island, WA 98040-0259, or call 206/236-2210.

James Holloway

Three American Folk Songs
Richard Nance (arr.)
SATB divisi, piano, violin
Hinshaw Music, Published separately:

1. *Arkansas Traveler,* HMC-1442, $1.50
2. *Shenandoah,* HMC-1441, $1.50
3. *The Blue Tail Fly,* HMC-1443, $1.95

Color, richness, and creative settings of text are hallmarks of Richard Nance's arrangements and compositions. These three settings of beloved Americana typify his colorful, playful style. All are scored for SATB with some division of parts; however, Nance handles the balance, voice leading, and harmonic style so well that the divisi is well within the reach of most high school choirs. The pieces are a must for collegiate and community groups. What makes these pieces unique is the accompaniment of keyboard and fiddle. The violin part is idiomatic fiddle writing with many of the stylistic clichés written out to make it highly accessible to violinists not trained in the style.

The first of the three, *Arkansas Traveler,* tosses the melody from part to part and gives accompanimental voices onomatopoetic sounds to portray this humorous ballad. Set at

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an easy pace, the difficult rhythmic sections are interspersed with unisons to make this piece quickly learned.

Shenandoah is a lush, beautiful setting of this familiar tune. The melody is sung initially in unison by the women, followed by a four-part setting of the tune in the men. This passage is by far the most difficult of the three works, but Nance ensures success through excellent voice leading and comfortable tessitura. The piece reaches its emotional peak in the third verse, divided into seven parts with the melody in a rich alto register.

The Blue Tail Fly is a wonderful closer of any concert. Set at a quick tempo, Nance captures the humor of this text through a variety of musical devices: meter changes, melodramatic soli, onomatopoetic sounds, and the delightful chorus, "Jimmy Crack Corn."

Geoffrey Boers

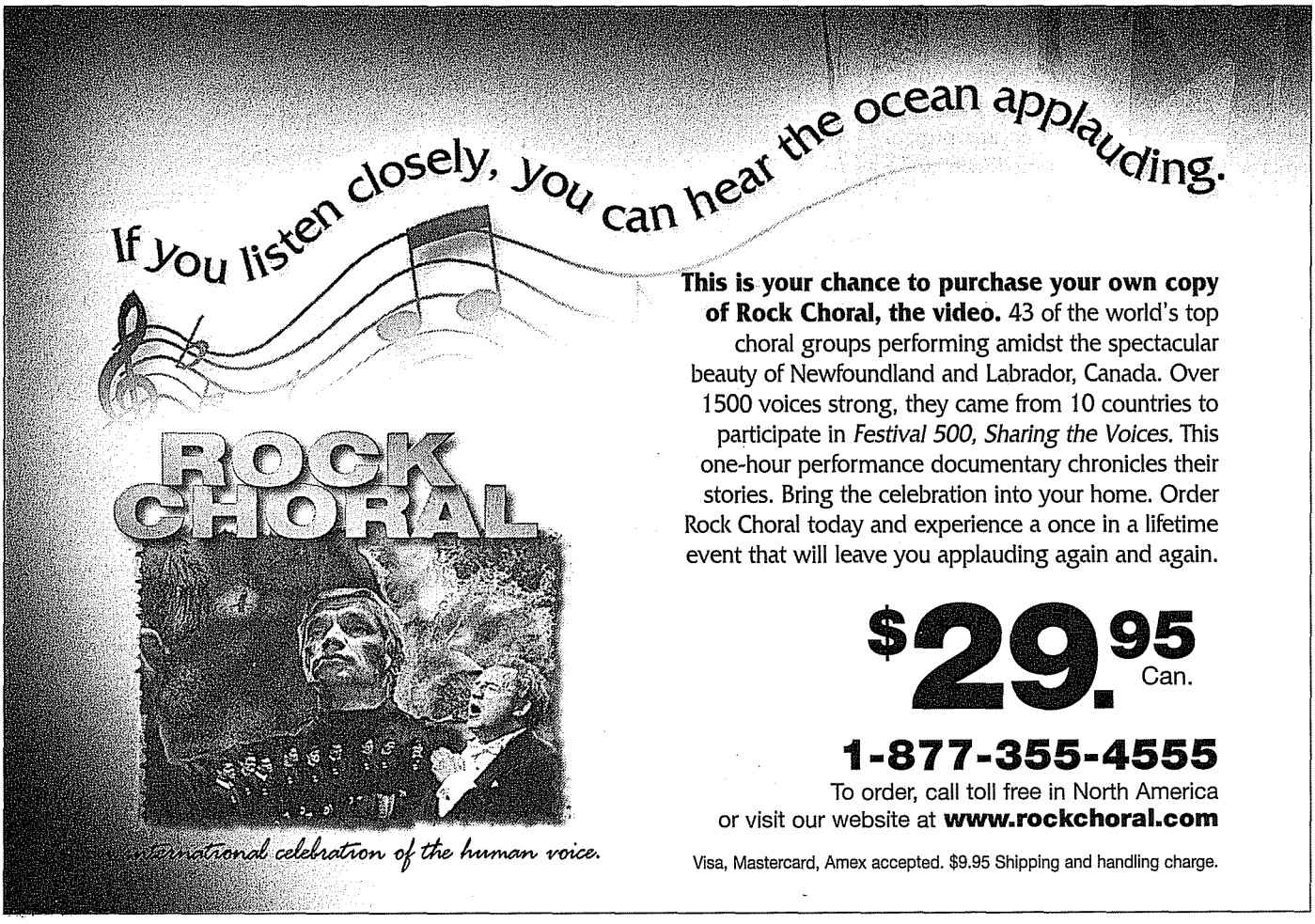
To a Long Loved Love
Ron Jeffers
SSA
earthsongs, #S-25, $1.35

We in the northwest are justifiably proud of earthsongs, the publishing firm Ron Jeffers founded some years ago, which has established itself as an amazing source for world music. From humble beginnings in his home, Jeffers's company and its listings now rank among the most interesting and well-edited publications. Certainly, his *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts* occupies an indispensable place in most libraries.

What should be more generally known is that Jeffers, in addition to being a sensitive, respectful editor and arranger, is also a composer in his own right; in fact, he taught composition at Oregon State University long before earthsongs came into being and was for many years Director of Choral Activities there. That aspect of his experience and training is clearly evident in his own choral works.

The text of *To a Long Loved Love,* which Jeffers composed in 1991, is from Madeleine L'Engle's *The Weather of the Heart.* Those familiar with L'Engle's writing know that her subject is most often that of communication in intimate relationships, with its attendant joys, pains, frustrations, and opportunities for growth. *To a Long Loved Love* reflects on the need for and timing of both words and silence in a long-standing relationship, and on the possibility of misunderstanding through both. In Jeffers's hands, the spare, poignant lines are somehow perfectly painted in tone: consecutive 2nds and 7ths express the discord caused by some spoken words; painful pauses cause the singers and listeners to wait for the "looked-for word unuttered"; the final line implores "But O, my love, as I need daily bread, I need the words of love which must be said."

Such subject matter, and the musical language employed to portray it, is probably not for the young singer. The close intervals and changing rhythmic treatment, set in a slow, thoughtful tempo, are best suited to a college-level women's choir



or a community ensemble whose voices have the control to use vibrato as a coloring device. Of moderate difficulty, its mood is definitely not lighthearted. Though the piece is only about 2:30 minutes in length, it is enormously satisfying to explore in rehearsal, for in addition to the extraordinary text painting, Jeffers provides challenges to the singers' ears and musicality. The piece would be a fine addition to a program featuring the texts of living American women poets.

Robert A. Hawthorne

Two Evening Canticles
Scot Crandal
SATB
Trinitas, 4506 $1.30

Two Evening Canticles includes a setting of the ancient hymn, *Phos Hilaron* (O Gracious Light) and *Let My Prayer Rise.* Appropriate for any evening service, these unaccompanied pieces are elegantly set, with great sensitivity to the natural flow of the text. Scot Crandal wrote these selections for Canon John Strege and the Chamber Singers at Trinity Episcopal Cathedral, Portland, Oregon.

A keyboard reduction is provided for *O Gracious Light,* which opens and closes with chant-style writing, using parallel fourths and fifths over a pedal point. The middle section is marked by imitative and homophonic sections. The tenor line is accessible, as it never goes higher than e^1. All voice ranges are moderate, in keeping with the nature of the piece. Tessituras fall within mid-range. *Let My Prayer Rise* is a simple, short piece. Subtle and full of rich color, this piece may be sung at the time of prayer or the lighting of incense. The text is based on Psalm 141:2. Scot Crandal's writing is fresh and tastefully modern without being contrived or overbearing. These texts demand sensitivity to legato singing and dynamic shading.

Robert A. Hawthorne

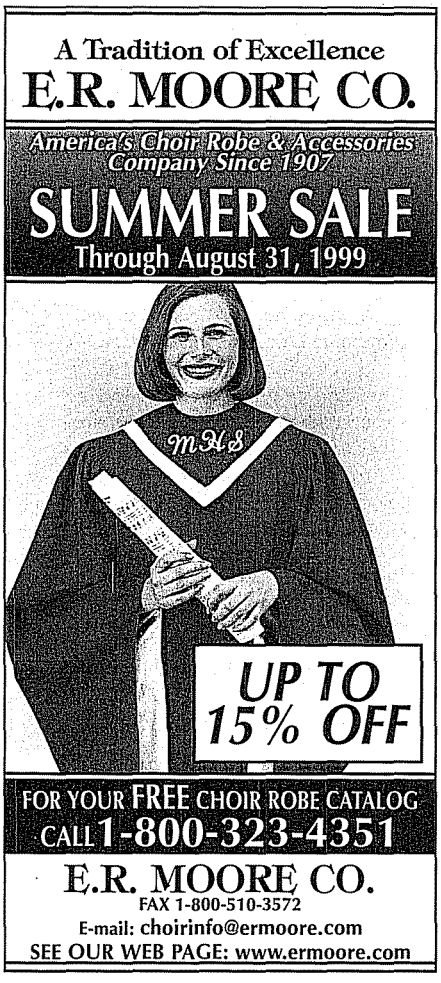
Vestigia
Imant Raminsh
SSA, solo, violin, violoncello and piano
Boosey & Hawkes, OCTB6717, $2; Instrumental parts: ENB-389

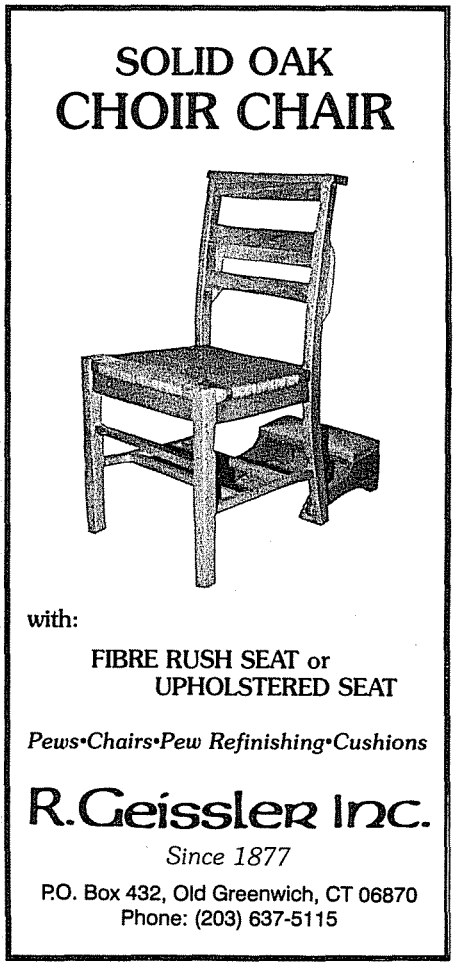
Based on the well-known poem by Canadian poet Bliss Carman, *Vestigia* is inspired poetically, utilizing the various tone colors of the treble voices, violin, cello, and piano to make the drama of the text come to life. As with most of Raminsh's compositions, there is a strong melodic emphasis that is powerful and lyrical. All parts are equally important, crafted with beautifully expressive vocal lines. *Vestigia's* challenge comes in its demanding vocal range, a-g^2, and part writing, which includes chromaticism and crossing parts requiring competent, independent singers. The profound nature of the text and the vocal skill necessary for the soaring vocal lines make this eight-minute work especially suitable for accomplished treble choirs—children or adults. Excellent violin and cello soloists are crucial to the successful performance of *Vestigia.*

Rebecca Rottsolk

Wash Me Through and Through
Peter Hallock
SATB (optional unison choir and a single handbell)
Ionian Arts, Inc., CH-1014, $1.85

Hallock's interest in the Psalms has resulted in a number of large-scale psalm settings outside the scope of *The Ionian Psalter.* This work is appropriate for a penitential occasion and was originally written as a processional psalm for Good Friday. Hallock alternates a chant setting (for unison choir) of Psalm 130 ("Out of the depths have I called") with choral settings of verses from Psalm 51 ("Wash me through and through") to create a tapestry woven of unison chant, Anglican chant, and a repeated choral refrain in the manner of an English burden. The tolling bell gives this a powerful elegiac quality, and it would be a dramatic





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processional for church or collegiate choirs.

Originally written as a processional, Hallock specifies a stationary choir singing the four-part textures and a unison choir singing the chant, though one choir could sing all parts. He divides the work in three parts, each ending with a choral refrain. The ranges are G to f^2 and, while the notes themselves present only moderate difficulty, the secret to the piece is supple phrasing and integration of the varied sections. It is a haunting, meditative composition. To order, write Ionian Arts, Inc., P. O. Box 259, Mercer Island, Washington 98040-0259.

—CJ—

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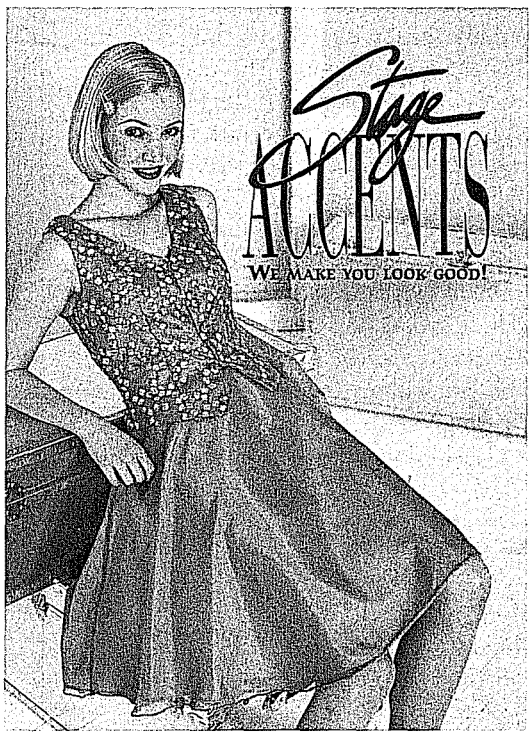
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(From the President, continued from p. 3.)

Deep within my heart lies a melody, a song of old San Antone . . . where in dreams I live with the memory, beneath the stars all alone . . . my rose, my rose of San Antone. [3]
See you there in 2001!

James A. Moore

[1] Music and words by Fred Fisher, as sung by Frank Sinatra, et al.

[2] Excerpt from the president's convention address.

[3] Music and words by Bob Wills, as sung by John Denver and Willie Nelson.

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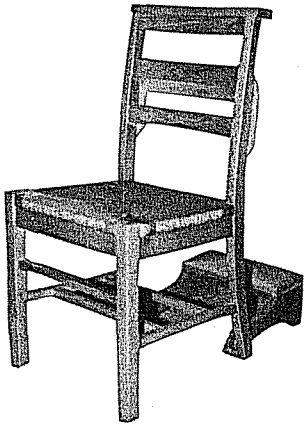
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Registration is $150 per person, including all meals. A discount of $50 per person is available to teams of three or more if registration is paid as a group. For conference materials and registration information, contact the Boyer Center or visit the web site at www.boyercenter.org.

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Conference Information:

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Phone: (717) 796-5077 ◦ Fax: (717) 796-5081
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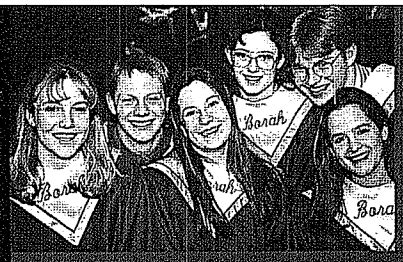
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Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions generally consist of ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end notes. All submissions must include six copies, accompanying artwork if available, and a one- to two-sentence professional identification of the author. For complete writer's guidelines or to submit articles, write to: Managing Editor; *Choral Journal;* P.O. Box 6310; Lawton, OK 73506-0310.

Choral Journal layout and production: Susan Gower

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